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3D

MYRA'S JOURNAL

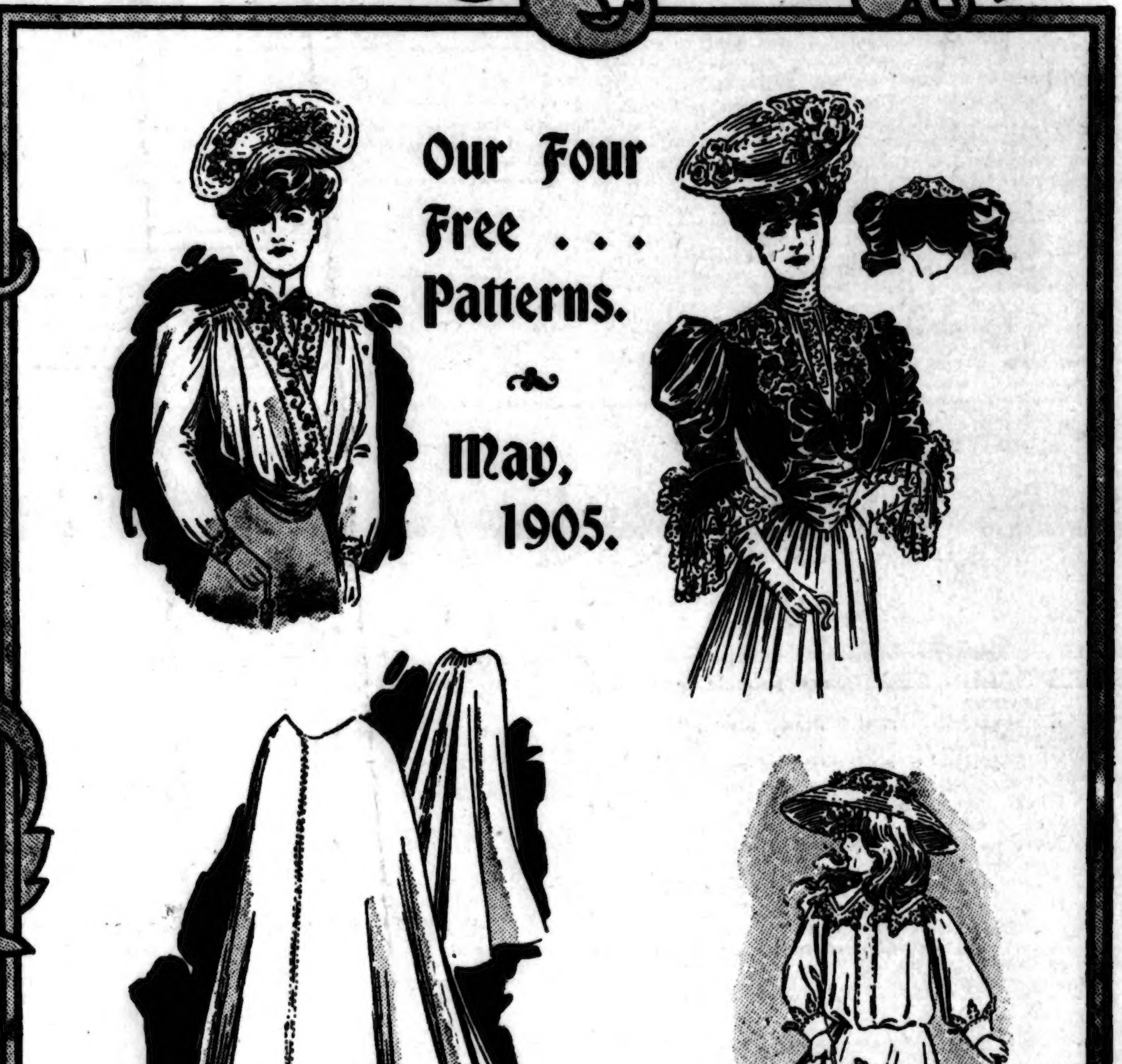
THE LEADER OF FASHION

With which is incorporated
THE LADY'S MAGAZINE.

Vol. XXXII. No. 5.
May, 1905.

Summer Fashion Number.

BEETON & CO., Ltd.,
10 & 11, Fetter Lane, London. E.C



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EVENING DRESSES, THEATRE BLOUSES, DINNER FROCKS, ETC.

THE NEW EVENING, FRENCH, AND OTHER COATS.

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THE NEW SLEEVES, AND SHOULDER CAPE.

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In these days, when the Milkman is heavily fined for selling milk if found with the cream abstracted, it is essential that the housewife should be made aware that Cocoa in like manner contains a most nutritious cream or butter, which, if removed, as it is in all thin and foreign cocoas, leaves the preparation like skim milk, almost useless as a food.

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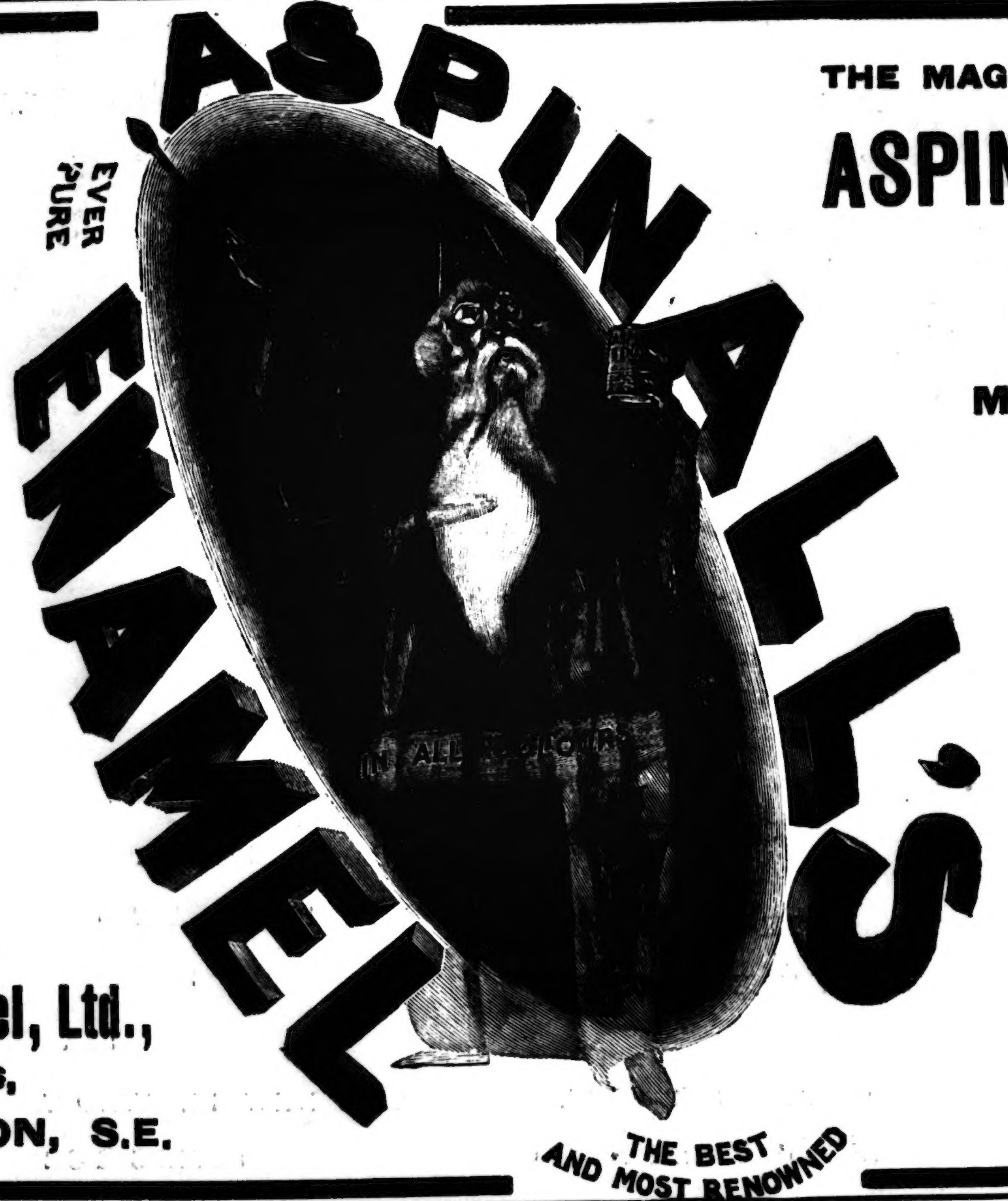

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Fancy Bengali Striped British Washing Silks, in lovely shades of Pink, Blues, Greys, Mauves, Browns, &c., very pretty, 3,190 yards on sale, 21in., 1/0¾d., usual price 1/9.

Lunar Spot Japanese Silks, Ivory Grounds with Spots in Sky, Cardinal, Pink, Apple Green, Emerald, Navy, and Black; also Cardinal with White Spot and Emerald with White Spot. These are a beautiful fine soft finish Jap, 28in. wide, 1,640 yards on sale, 1/4¾, were 2/-.

Navy Twilled Foulard Silks with White Floral Designs for Spring wear, pretty styles, 1,500 yards, 22in., 1/4¾, were 2/3.

Fancy Navy Oriental Silk Satins with Green and White Fancy Spots, 720 yards on sale, 20in., 1/4¾, worth 1/11½.

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Handsome Silk Embroidered Blouse Pieces in Boxes. These are very prettily designed and executed; there are some all Ivory, the others Ivory Grounds with brocade in Sky, Pink, Eau de Nil, Champagne, Heliotrope, Black, and some all Black, 10/11 each, cost to produce 22/9 each.

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Fancy Daisy Broche Silks, in Trailed Stripes, with intervening Ivory Satin Stripes, in Light Spring Colours, 21in., 2/6½, worth 3/6.

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VOL. XXXII.—No. 5. MAY 1, 1905.

MYRA'S JOURNAL

MRS. BROWN POTTER.

SPENCER EDGE 1901

Notes for the Month.

THE summer styles are very charming, and they are well represented in all their varieties in these pages. A great deal of muslin will be worn, and, should the weather prove unpropitious, muslin will be replaced by the light silk-and-wool or all-wool fabrics like voile or œolienne, so that very fleecy and vaporous styles will be required for our summer gowns. A pretty summer dress for very light fabrics is given at No. 5199, and there are four lovely designs on page 26 (Nos. 5235 to 5238). Nos. 5239 to 5242 on page 27 are models specially designed for linen and crash—two fabrics which will prove formidable rivals to the diaphanous fabrics. Blouses will be either of linen or firm silk, or of very light materials, and the contrast of styles will be found well depicted on pages 9, 16, 20, 45, &c. We give some very lovely blouse designs this month—original, tasteful, very becoming. A typical cross-over bodice will be found at No. 5220, and a representative gathered bolero bodice is illustrated at No. 5219. Nos. 5184 and 5185 are very attractive styles for muslins, crêpes, crêpe de Chine, &c. Two particularly good examples of linen blouses will be found at Nos. 5186 and 5188; but perhaps the prettiest design of all for linen will be found in the free blouse pattern presented with this number.

Our Free Paper Patterns this month are an excellent set. First, there is the pattern of an admirable two-gore tailor skirt, cut for cloth, tweed, serge, any double-width fabric. It makes up capitally also in linen, the 36-inch material being seamed together up the selvedges until a sufficiently wide piece is obtained for the big circular gore. The selvedge of the first breadth must form the front seam, so that the bias of the linen comes to the side. The pattern is also a good one for rich silk like faille or poult de soie.

In linen it would be effective to embroider the material down the front, when the skirt would make a complete costume with the lovely embroidered linen blouse, the pattern of which is also given free with this Number. This blouse is a very elegant model. A skirt and blouse of white linen embroidered in gold and tawny shades would make a most effective and striking costume. Over it, if a wrap is required, one could wear the smart silk visite or bolero (another of our Free Patterns) a wrap which is much to the fore this year. Our fourth Free Pattern is that of a charming little linen frock for a girl.

We give a great variety of linen styles for ladies and children this month, linen being such a very favourite fabric. One of the Dressmaking Lessons deals with a dainty linen suit for a small boy. The very elegant blouse for a matron (No. 5213) is excellent for linen, and the matron's indoor Gown (No. 5215) would make up admirably in linen.

A noticeable model among those described in the Dressmaking Lessons is the Djibeh night-dress. There is a great demand for the Djibeh style just now, and it is peculiarly suited to a night-dress, because so easy to wash. The feature of the "Djibeh" style is the absence of fastenings—the garment slips over the head (see No. 5194). The two remaining Dressmaking Lessons deal with a feather-stitched voile skirt and a very charming transparent blouse. The skirt could form part of one of the smart batiste, lace, chiffon, or voile dresses for garden parties, and for wearing in London during the season, which will also serve as a dinner dress at a pinch

Next month we will continue our series of designs for summer dresses, wraps, millinery, outfitting. The four Free Patterns, which will be given away with the June number, are exceedingly good ones—a graceful pleated skirt for linen, a very pretty bolero coat (also for linen), a lovely evening blouse of new cut, and a very smart linen coat for a little girl.

Next month we hope to illustrate and describe in our Dressmaking Lessons the Djibeh tea-gown. A girl's linen costume will be given, and a lovely muslin blouse and skirt.

Beautiful evening and tea-gowns will be given in the June number, and the smartest summer styles from the fashionable tailors of London, Paris, and Vienna. Some beautiful evening styles will be found in this number for May. We would call attention specially to the graceful and original dinner-gown, No. 5222. Some excellent evening gowns and a wrap are given on pages 30 and 31. Three artistic tea-gowns are depicted on page 13, No. 5192 being distinguished by quaint and graceful little coat fronts. A great deal is being done with the coat for both day and evening dress. A very good example of a lace coat will be found at No. 5193.

Besides the pretty bolero wrap given as a free pattern, we would call attention to the gathered bolero coat—a French model—illustrated at No. 5203—a most smart example. One of the new shoulder capes (to match a skirt) is shown at No. 5204. This makes up very effectively in linen, strapped, embroidered, or braided.

Children's summer suits and frocks will be found on page 18. No. 5210 shows a capital little linen coat, for boy or girl, and the little plaid costume No. 5211 is quite charming.

A good summer outfit, for nainsook or batiste, is given on page 24, dainty breakfast gowns and a breakfast or dressing jacket being illustrated on page 23—exceptionally good models. We would also draw attention to the capital new sleeves (page 43).

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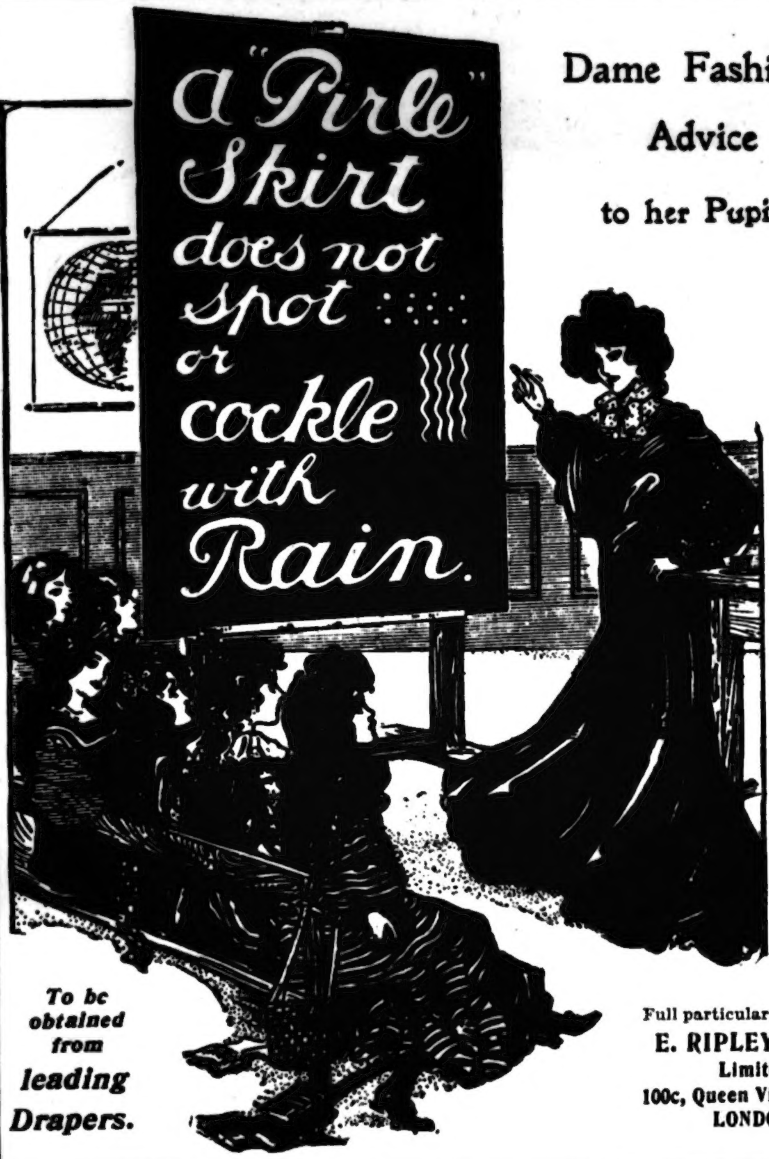

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This reply (or any number of them) must be enclosed in another stamped envelope, directed to the Editor, Free Bargain Columns, Myra's Journal, *10 and 11 Fetter Lane, E.C., who will add the right name and address, and post it, and thus bring buyer and seller into communication.*

Advertisements must reach the office of this paper before the 5th of the month preceding date of issue.

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Myra's Journal, May, 1905.

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COMPLEXION TREATMENT.—Doctor's daughter receives pupils with small means for masseuse, chiropody, &c.—Write for interview, Miss Carlton, 90, Sydney Street, Chelsea.

LEATHERWORK.—Pretty Plaques, green or crimson plush, convolvuli, ivy, and daisies, 2s. 3d. per pair; larger Plaques, flowers or fruit, 2s. 3d. each. Post free.—Miss Parkinson, 129, Marlow Road, Anerley, S E.

DRESSMAKER DAILY; blouses, dresses, mantles, renovations.—Bates, 31, Colchester Street, South Belgravia, S.W.

DEFECTIVE EDUCATION REMEDIED by strictly private correspondence lessons; all subjects; letter writing speciality; twelve lessons 7s. 6d.; certificated teacher.—Mrs. Timms, Gaydon Fields, Warwick.

DOLL'S HOSPITAL.—All kinds of repairing; heads, arms, legs, wigs, or anything; goods by post receive every attention.—16, Dawes Rd., Walham Green, London, S.W.

Exchange POSTCARDS, foreign and Colonial.—Vercoe Cildraham, Mile End Road, Norwich, England.

DRESSMAKER, good fitter, clever in renovating; ladies' house or home.—Miss Ganey, 98, Finsbury Park Road, N.

CROCHET LACE, chemise tops, knicker sets, d'oyleys, collarettes, crochet edgings, insertions for trousseau, &c.; beautiful designs and artistic work; extremely cheap; approval.—Altobel, Hadlow Place, Norwood.

DRESSMAKER, daily; blouses, dresses, mantles, renovations.—Bates, 31, Colchester Street, South Belgravia, S.W.

BLOUSES, any design, to measure, 4s, 6d.; patterns free.—Ellis, 22, Ritherdon Parade, Balham.

Millicent Wright, 45, Artesian Road, Bayswater; LADIES' OWN MATERIALS; terms moderate.

To Dressmakers.—For Sale, a DALLI IRON GAS STOVE and 2 IRONS, CUTTING BOARD; all in good condition; 10s. M3505

DRESS MAKING.—Ladies' Own Material made up, Blouses, &c.; or renovations.—Mrs. Evans, 5, Lealand Road, Stamford Hill, N.

Wanted, a parcel of CHILD'S CLOTHING, BOOTS, and SHOES, cheap. M3506

Black VELVET HAT, 7s. 6d. Black and white FEATHER BOA, cost guinea, 5s. M3507

LADIES' DRESSES well made from 11s. Excellent black voile 1s. 6d. yard. M3508

An experienced DRESSMAKER will undertake COUNTRY ENGAGEMENTS.—74, Sackville Road, Hove, Sussex.

OSTRICH FEATHERS, dark blue, 15in, 6s. 6d.; ditto white, 9in, black tip, 1s. M3509

DRESSMAKER; daily; blouses, dresses; mantles, renovations.—Bates, 31, Colchester Street, South Belgravia, S.W.

Miss Piper, Vincent House, Wakefield, wishes to buy a second-hand BANJO.

PARCELS CHILDREN'S PINAFORES' UNDERCLOTHES; one to four; 2s. 6d., 3s. 6d.—240, High Road, Tottenham.

Millicent Wright, 45, Artesian Road, Westbourne Grove. LADIES' OWN MATERIALS; moderate.

CONTENTS TWO LADIES' WARDROBES; 40, 23, 36 and 42, 24½, 37; cheap; list on application. M3510

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DRESSMAKER; good fitter; ladies' houses; references.—J. L., 3, Breck Place, Liverpool.

Lady visits clients' houses, FACE MASSAGE; special scalp treatment; superfluous hair removed; manicure; moderate terms. M3489

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Lady paints effective TABLE CENTRES, PIANO TOPS, &c., on silk mirror velvet; raised flowers; novel designs; 27 by 14, 6s. 6d.; 36 by 12, 7s, 6d.; 50 by 12, 10s. 6d.; ert. S. Kens. M3500

Successful Art Needlework Exhibitor disposes of Work cheaply.—Badcock, Barlescombe, Wellington, Somerset.

MILLINERY LESSONS; personal instruction; prospectus free.—W., 13, Adam Street, Manchester Square.

Glasgow lady has boy's, five, girl's, three, CLOTHING PARCELS, 1s.; stamp list. M3511

OXFORD HOUSE GIRL'S SCHOOL, St. Leonards-on-Sea.—Thorough education; home comforts; moderate terms.

CROCHET DOYLEYS DAMASK CENTRES, 10½d. pair.—Miss H. Hill, Sutton Wick, near Abingdon.

AUTOMATIC KNITTER, two sizes, 72, 84 cyl., two ribbers, stockings, garments; instructions; perfect order; cost £12, accept £6; bargain; suitable for business. M3512

To Let.—Bognor.—FURNISHED DETACHED HOUSE, close parade; four bedrooms, sitting room, kitchen, gas. M3513

Pretty black NUN'S VEILING DRESS, good condition, 8s. 6d. Short black COAT, lined good satin, 5s.; 21-33-38; approval, deposit. M3514

BABY'S LONG CLOTHES, beautiful complete set—gowns, flannels, shirts, &c., 5s. 6d. cash.—B. Wood, 21, Queen's Square, Leeds.

Ten mysterious CARDS of World's Exchange Universal Club, post free, 3d., to Clemetshaw, 14, Rundell Road, Paddington, London.

PINCUSHIONS.—Handsome Easter presents; variety of pretty shapes; ladies delighted; for bazaars ladies should try 5s. assorted box.—Miss Yeo, Ascot.

French Dressmaker.—BLOUSES, DRESSES from measurement; fitting unnecessary; ladies' materials; moderate charges.—Madame Leonie, 26, Grafton Road, Plymouth.

Two handsome HANGING LAMPS for sale in good condition. What offers?—M., 15, Calais Street, Myatt's Park, S.E.

PETTICOATS, 4s. 6d.; NIGHTDRESSES, 3s. 10d.; KNICKERS, CHEMISES, 2s.; prettily-trimmed linen lace; post free.—"Madam," 39, Newton Road, Hove.

Pale mauve CREPE-DE-CHINE DRESS, silk lined; trimmed lace, 15s.; black and white SATIN FOULARD; adaptable high or low; handsome guipure; both well made; good, pretty, 12s. 6d.; bargains; 24, 36, 43. M3515

CORSETS MADE, copied, cleaned, or repaired.—Hélène, 1, Harley Street, Battersea, S.W.

BLOUSES, ladies materials made, from 2s., also smocked, Russian embroidery. Children's smocks. M3516

INDIAN and COLONIAL STAMPS exchanged for FOREIGN.—J. Mallite, Jamalpore, India.

Sunny Weymouth.—BEDROOM and SITTING ROOM; opposite sea.—Mrs. Kinlock, 14, Clearmont Road.

FURNITURE; reasonable; part suite and other useful articles.—1. Devonshire Road, Holloway.

The "PERFECT" SANITARY TOWEL superior quality; dozen privately packed, eight stamps.—Madam, 39, New Town Road, Hove.

POSTCARDS EXCHANGED, British and Colonial (London excepted).—Colwell, Vivegnis, Herstal, Belgium.

KREMOLIA, KREMOLIA.—For sunburns, freckles, chapped hands, and rough complexions use Kremolia, the unrivalled skin cream. Results—Smooth white hands, complexion like velvet. From all chemists, 6d., 1s., and 2s. 6d. per pot.—Prepared by L. E. M., 49, Aston Lane, Aston, Birmingham.

Lady's brown cloth COAT and SKIRT, this season's: sell 13s., or exchange. M3517

Good SKIRT, 4s. 6d.; also other oddments cheap.—46, Belvedere Road, Upper Norwood.

Lady's black walking SHOES; patent toecaps; size 4, 8s.; TAIL OF BROWN HAIR, 4s. 6d. M3518

Mdlle. Jeaune, 77, Claverton Street, London. Clever milliner, renovator; marabout stoles renovated.

Unsoiled pink-figured VOILE SLIP, profusely trimmed lace, new style, deposit 6s. 6d. M3519

PINAFORES.—Made of reliable washing pink prints, 18 inches, 1s. 2d., rising 1d. each 2 inches, up to 36 inches 1s. 11d. Full money returned if not approved; samples, 2d., postage extra.—Mrs. Rix King, Temple Road, Cowley, Oxford.

Lady gives TUITION IN CORRESPONDENCE, FASHION JOURNALISM, etc.; introductions: verymoderate terms. M3520

MILLINERY, FANCYWORK, and DOLLS' CLOTHES: terms moderate—Miss Beale, Tuffleigh Crescent, Gloucester.

DRESSMAKING.—Ladies' materials made up; morning, evening, tea-gowns from 15s. 6d.; coats from 10s. 6d.; good fit and style; ladies' tailoring a speciality.—Mrs. Leigh, 50, Park Road, Upper Baker Street.

Fine crochet afternoon tea DOYLEYS; fine linen centres; 1s. each. M3521

PILLOW LACEMAKER'S BOBBINS.—For disposal, lot wood and bone bobbins: also several bobbins in copper, pewter, and brass, and several bone and wood "window"; very rare.—Burton, Ermine Street, Huntingdon.

Handsome dark fawn COSTUME (Paris tailor), cost £7 7s., lined satin, perfect, unsoiled, 23, 39. 15s. 6d. Pretty blue-grey BOLERO COSTUME, strapped silk, perfect, 24, 38, 12s. 6d. Handsome dark, black ground CASHMERE DE LAINE DRESS, cost £4 10s., 26, 42, 10s. 6d.; others.—Miss Perrin, Haydock Road, Liscard, Cheshire.

Colours Attract Health and Success.—Chromograph of your Personal Colours, and how to utilise them in Dress, Home, and Society. Send nativity, name, and date, with 1s., to Marie Hope, 129, Marlow Road, Anerley, S.E.

MILLINERY.—Hats trimmed, remodelled, very smart; moderate.—Beatrice, 16, Wellington Square, Sloane Square, S.W.

POSTCARD ALBUMS, real Japanese covers, dark green leaves, to hold 300 cards, 1s. 6d.; 500, 2s. 6d., post free. Twenty-five Pictorial Postcards, just published, all different, 1s.—George Taplin, Manufacturer, Harringay, London.

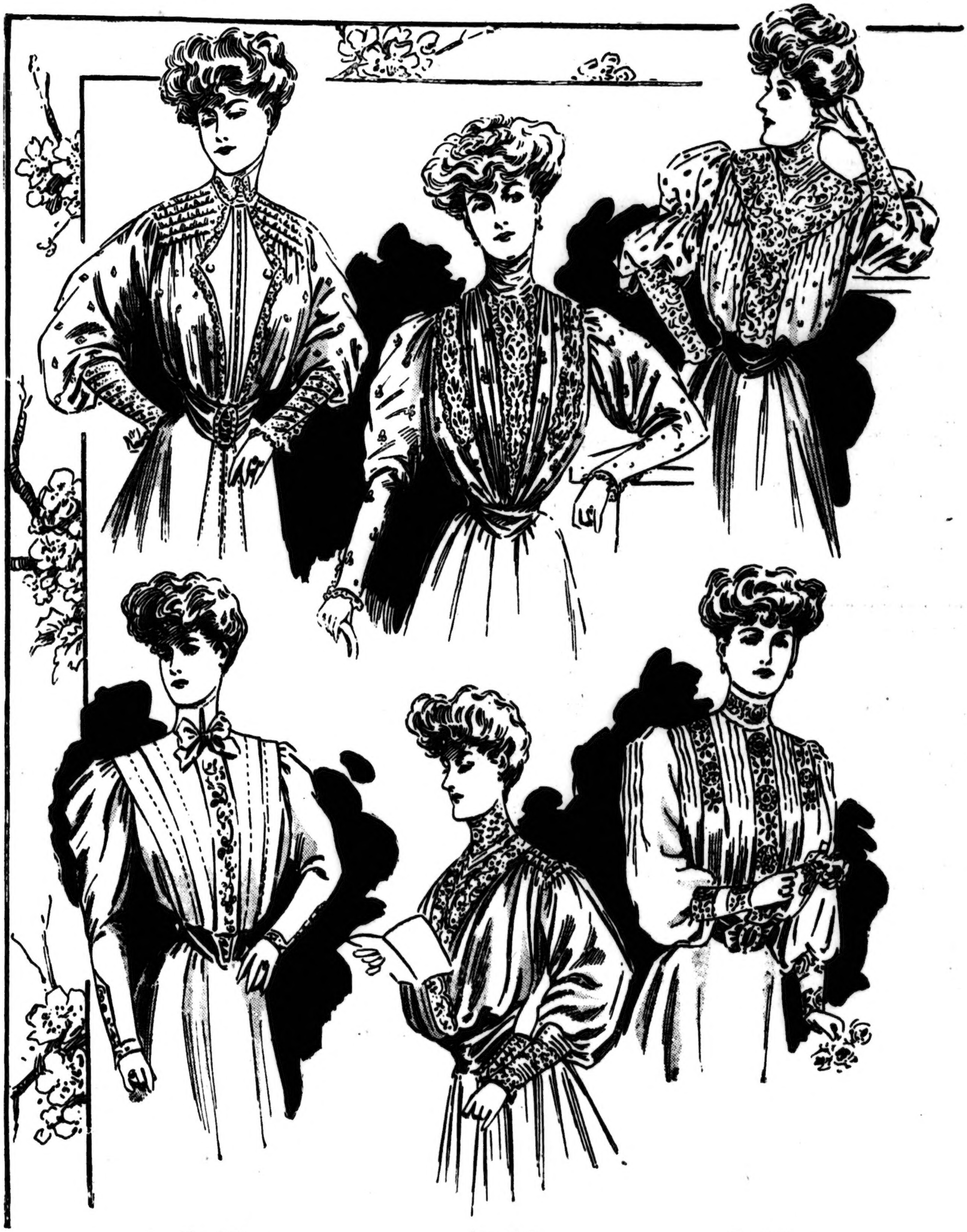
DRESSMAKING.—Good cutter, fitter; West End experience; lessons given at ladies' own houses.—Carey, 25, Clarendon Square, N.W.

DAINTY PINCUSHIONS, plain needlework, trousseaux, layettes, knitting, and crochet of every description. Lovely dolls. Children's woollen toys. M3522

Madame Jeanne, 77, Claverton Street, London; experienced DRESSMAKER; renovations; ladies' materials; moderate.

Wanted, parcel of BABY'S LONG CLOTHES; must be cheap.—K., 13, Garvan Road, Hammersmith.

No. 5183 No. 5184 No. 5185

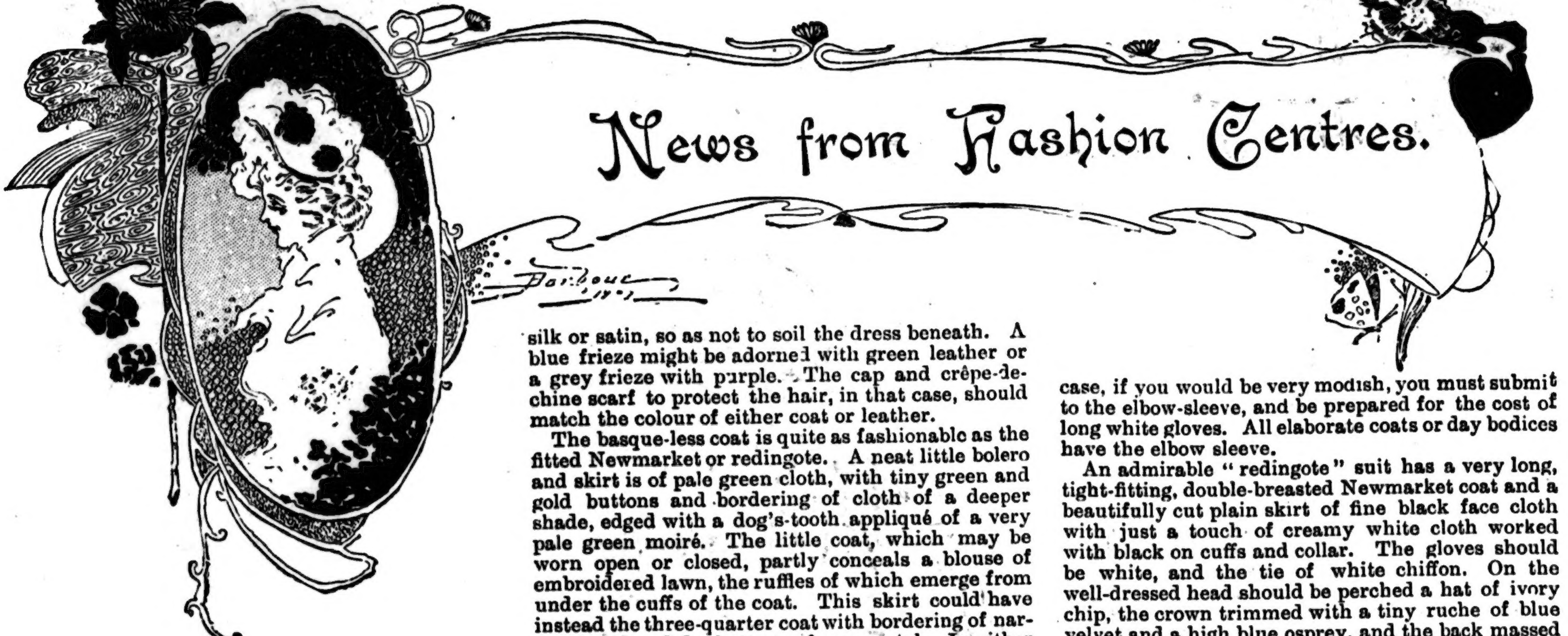


No. 5186 No. 5187 No. 5188

WASHING SHIRT BLOUSES OF EMBROIDERED LINEN, MUSLIN, &c.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*



News from Fashion Centres.

SILK and linen—for their various purposes these two are decidedly the fabrics of the summer. Not since the sixties has there been such a run on silks, say the great manufacturers of Lyons. Silks of all sorts are being used, firm and thick or soft and fine. Perhaps the favourite silk of the moment is taffetas, plain, figured, finely striped, or chequered, or *shot* (the *taffetas changeants* of the moments are exquisite in colouring). There is a shot taffetas in a peculiar hydrangea blue—shot blue and pink, which is simply lovely.

Hydrangea blue is a favourite shade of the summer for silk and fine woollen materials. It is very delicate, very becoming, and is well adapted for dressy purposes. It is not a very stedfast colour—it is apt to fade; but it is prettier and more becoming for most complexions than are the equally fashionable mauve and violet tints.

All blue tints are fashionable. Blue is decidedly the favourite shade for linen gowns, embroidered or piped with white. Blue-and-white stripes are much seen for light silks and woollens, and blue-and-white shepherd's plaid is almost as much worn as black-and-white.

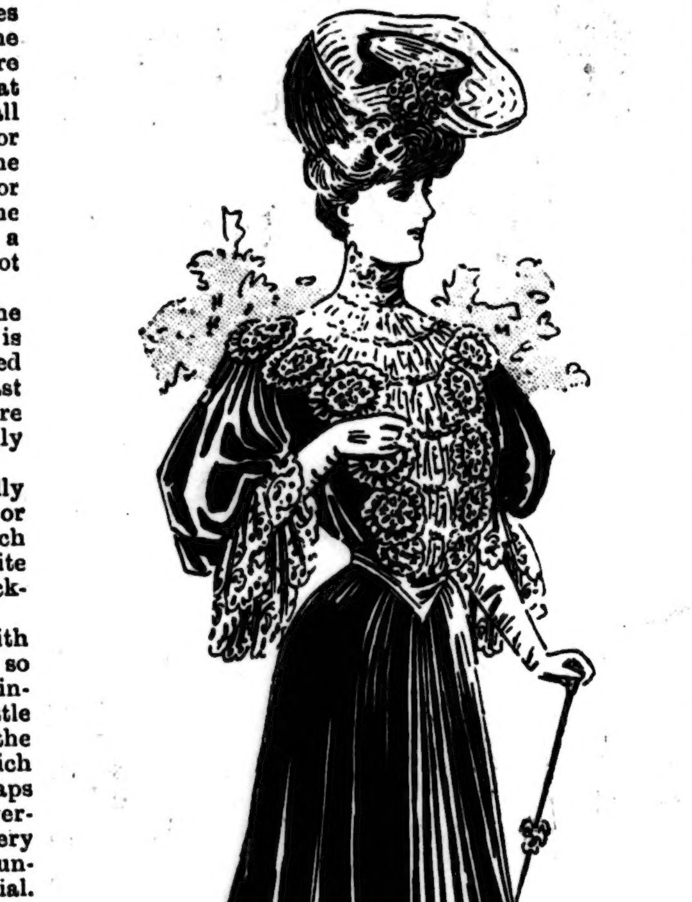
There is a great run on shepherd's plaid, with large or very tiny squares. The squares are so very small on some silks that they are almost invisible, and have merely a "shot" effect at a little distance. Shepherd's plaid (silk or wool) is the favourite fabric for the sun-ray pleated skirt, which is attaining such a marked popularity. Perhaps the taste for the sun-ray skirt is being rather overdone. All the shops are full of them, and every other woman one meets in the street has a sun-ray skirt of plaid or some soft woollen material. It improves the sun-ray to stitch down the pleats for a little distance from the waist.

Fine cloths (very fine and soft cloth) of pastel tints are often arranged in sun-ray style, and they look beautiful, with draped or pleated bodice.

The double skirt is an innovation to be reckoned with. Whether it will really take on is as yet a matter of surmise. Certain it is that it requires a fine figure to carry it off well. The upper skirt is nearly as long as the lower one. Sometimes it simulates a very long basque to a coat ending at the waist, and it is then called a "redingote" costume. The most effective double skirts which have yet appeared are evening models, where the long upper skirt is of lace guipure or Irish crochet, or some rich-patterned, heavy lace. The lace upper skirt also looks very well over pastel or white cloth.

The "redingote" costume is very successful in shepherd's plaid. It is not a "travelling" style (travelling coats are looser), but is distinctly dressy and smart, though, of course, it is not for "indoor" wear. The neatest motoring coats are made of a light-weight frieze in plain colours, with collar, cuffs, and buttons of coloured leather. They are lined with silk or satin, so as not to soil the dress beneath. A blue frieze might be adorned with green leather or a grey frieze with purple. The cap and crêpe-de-chine scarf to protect the hair, in that case, should match the colour of either coat or leather.

The basque-less coat is quite as fashionable as the fitted Newmarket or redingote. A neat little bolero and skirt is of pale green cloth, with tiny green and gold buttons and bordering of cloth of a deeper shade, edged with a dog's-tooth appliqué of a very pale green moiré. The little coat, which may be worn open or closed, partly conceals a blouse of embroidered lawn, the ruffles of which emerge from under the cuffs of the coat. This skirt could have instead the three-quarter coat with bordering of narrow braid and flat buttons of gun metal. In either case, if you would be very modish, you must submit to the elbow-sleeve, and be prepared for the cost of long white gloves. All elaborate coats or day bodices have the elbow sleeve.



No. 5190. VISITING FROCK OF LOUIS "CHIFFON VEL-DUVET."

For Description see Page 45.

Price of Paper Patterns, Skirt, 1s. 0½d.; *Foundation Shirt, or Bodice, each* 6½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

An admirable "redingote" suit has a very long, tight-fitting, double-breasted Newmarket coat and a beautifully cut plain skirt of fine black face cloth with just a touch of creamy white cloth worked with black on cuffs and collar. The gloves should be white, and the tie of white chiffon. On the well-dressed head should be perched a hat of ivory chip, the crown trimmed with a tiny ruche of blue velvet and a high blue osprey, and the back massed with tiny roses and moss-like foliage. This hat should be tilted right over the forehead.

Not only are the gowns different in style, but the figures of the people who wear them have also changed. The newest stays give far more curve to the waist in front, cause the bust to be somewhat higher and more pronounced in outline, and no longer give the exaggerated "broken back" effect with which we have become familar. Those women who are not absolute slaves to fashion will cling to these comfortable straight-front corsets, and attain the desired alteration in effect by a clever manipulation of the trimming of the bodice.

Trained evening gowns have great length and sweep to be at all up to date. The sleeves are far less puffed than those for day wear.

A very smart and, at the same time, useful afternoon frock is of embroidered batiste in a delicate shade of ivory, flounced with Valenciennes lace of a deeper shade. This gown should have a bodice to match, or it could be sometimes worn with a little draped coat of bright-coloured taffetas enriched with pierced embroidery.

A dress such as this, in softest shades of ivory, worn with a coat of lime-green glacé, and a hat of gold or silver tissue straw, repeating in its trimming of flowers or *choux* of ribbon, the ivory of the dress, the green of the coat, and adding perhaps a touch of palest pinky-mauve, completes as smart a gown as one can need, and which is useful withal; for the coat will play its part with another skirt for bridge parties in the winter, and the skirt with a high bodice makes a restaurant gown for Paris or for Monte Carlo; while, furnished with a low-cut bodice with high swathed belt of mauve and pink *panne*, it would play its part successfully as a dinner-gown, with skirt of Irish lace, fleecily trimmed with frillings of Valenciennes (this mixing of laces is a great feature of the present fashion) mounted on white satin.

A beautiful geranium-red tea-gown, of embroidered crêpe, has not a touch of black or white to mar the lovely effect of the silky geranium-hued crêpe. Another very striking tea-gown is of geranium crêpe encrusted with lace. But speaking of tea-gowns reminds me of one which hails from Paris, and which is quite beautiful. It is composed of white chiffon painted with great branches of lilac; and this garment is not such an extravagant article as it might appear, for the satin underdress is made quite separate and may be worn with a coat of lace and net or with a large fichu of chiffon.

The lace coat is a great feature of evening styles. Some of them are very beautiful, and, in their way, they are certainly economical, as the tea-gown just described shows.

The little flat platter hat of chip is much to the fore, lined with straw of a darker tint, with a coquettish posy of flowers set in front, and a perfect bank of the same blooms to form a *cache-peigne* at the back. Its great rivals are varieties of the tricorne hat—tilted high at the side, or much raised at the back. Toques show fashionable methods of wearing osprey or marabout plume.

"The blouse pattern has turned out a great success, and Mrs. F. has managed to make herself an extremely pretty and well-fitting blouse from it."

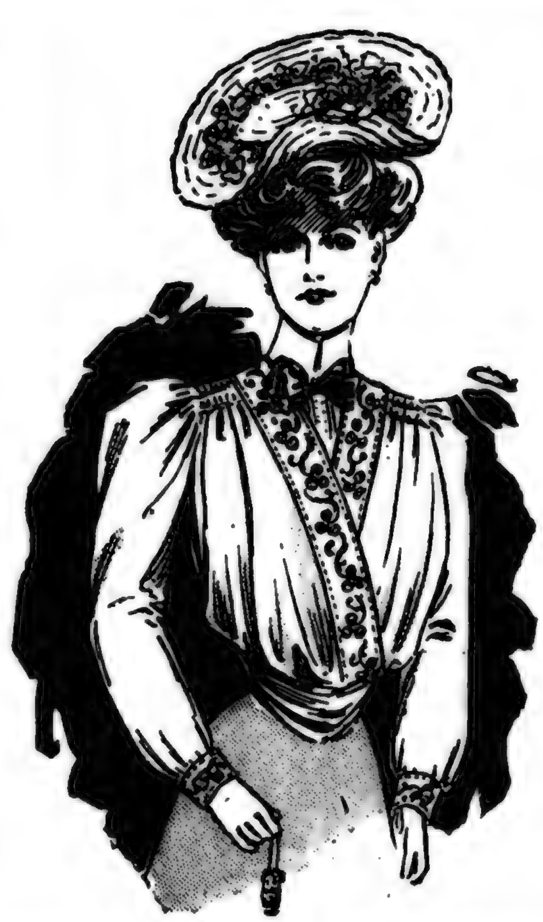
Descriptions of the Free Patterns.

A TWO-GORE TAILOR SKIRT.

QUITE the smartest and most fashionable skirts of the season are of "umbrella" type—cut in two pieces, seamed back and front. This applies to tailor skirts of firm tweeds or cloths as much as to full dressmakers' skirts of flimsier materials. This month a very elegant and very economical two-gore umbrella tailor skirt forms the subject of our first Free Pattern.

The pattern should be in one piece—half the skirt. But as the paper is not wide enough for the circular piece, a wide corner has to be added at the single and double notches (see the diagram). The diagram shows the pattern laid on 3¼ yards of 48-inch cloth, which is opened out and is double, so that the piece is cut in duplicate. Do not fold cloth if it has a distinct "up-and-down." Cut it and lay the breadths face to face, so that the material is not reversed. As the cloth is not wide enough, added corners have to be seamed on at *a b*, and this leads to waste, except that the large piece over goes a long way in supplying a coat or bodice to match, or to make a false hem.

Seam on the added pieces at *a b*. Tack front and back seam (opening in back seam); try on. Stitch and press the seams. Stitch the front seam open. Cut a false hem from the waste. Seam it on over a band of lino, and either stitch down closely or trim like the front seam. Arrange the top into a ribbon after finishing the back opening with felled bands of sarsenet. Close with glove-stud skirt tapes, and close the top with hooks and eyes. The pocket can be inserted in the opening. This skirt can be lined, or it can be worn over the five-gore foundation skirt of moirette (edged with a pleating of the same).



BLOUSE OF EMBROIDERED LINEN.

For Description see this Page.

The Cut-out Paper Pattern of this Blouse is Presented Free with this Number.

CROSS-OVER LINEN BLOUSE.

The embroidered linen blouse with full sleeve will be the rage this spring. Many of the type will have the neck open so that the blouse can be worn over collars of linen or lace, made with the little front vest just large enough to fill in the neck opening. Such blouses are trimmed with torchon and lace, or with bias bands of the material prettily embroidered with Peri Lusta Thread. This month we are giving as a Free Pattern an ideal design of such a blouse, which is very easy to make, and takes but a small quantity 36-in. linen.

The pattern is in five pieces—the right gathered front (cut with the small cross lap), one full sleeve, half the back, forming a box-pleat down the centre (notched and wheelmarked on pattern), half the collar, one cuff.

The diagram shows the pattern pieces laid on 3½ yards of 36-inch material, which is opened out and folded beneath front, cuff, sleeve, and collar patterns, so that each is cut in duplicate. Above, the back is laid on the single material, with lacking half marked out on the material.

Gather the front shoulders into the back. Tack together side seams. Try on. Sew the seams Seam the collar, embroider it, arrange it in place and stitch down. Really the collar ought to be in one piece, but that wastes material, and the embroidery disguises the seam.

Put on the fastenings, worked loops made down the left front and small hooks sewn beneath the edge of right front. One of the new belts should be worn—of broad soft ribbon gathered on bones and closing with a metal clasp.

Embroider the cuff, seam the sleeve, slit it for an opening (hemming the slit), and gather the edge into the cuff. Arrange the sleeve into the armhole on the wearer, gathering the top into the shoulder of the blouse. Stitch the seam and overcast it. The cuff can close with hooks and eyes.

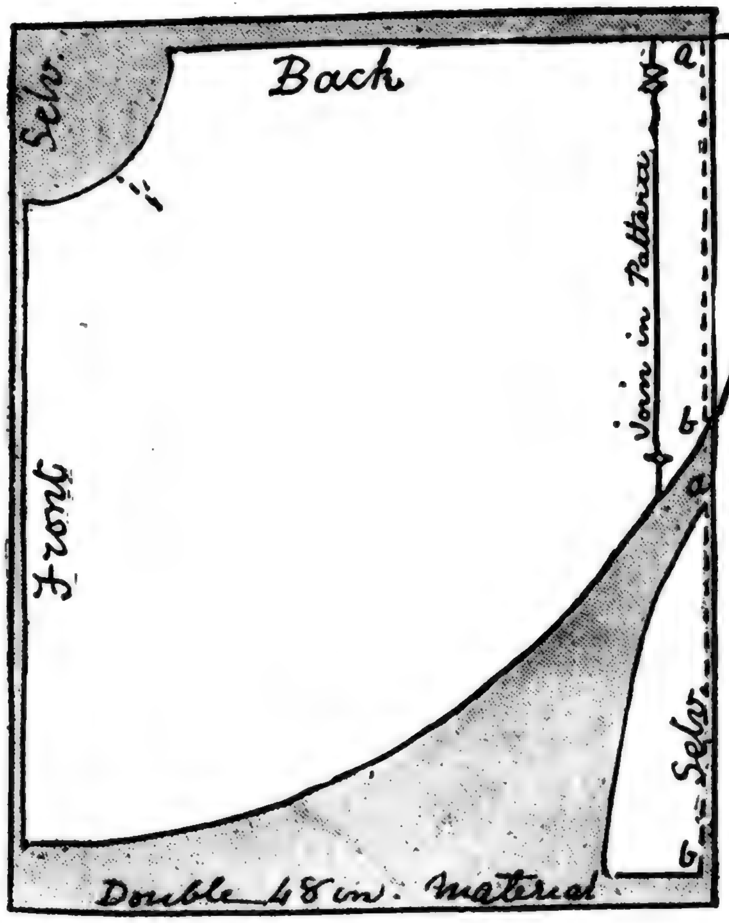
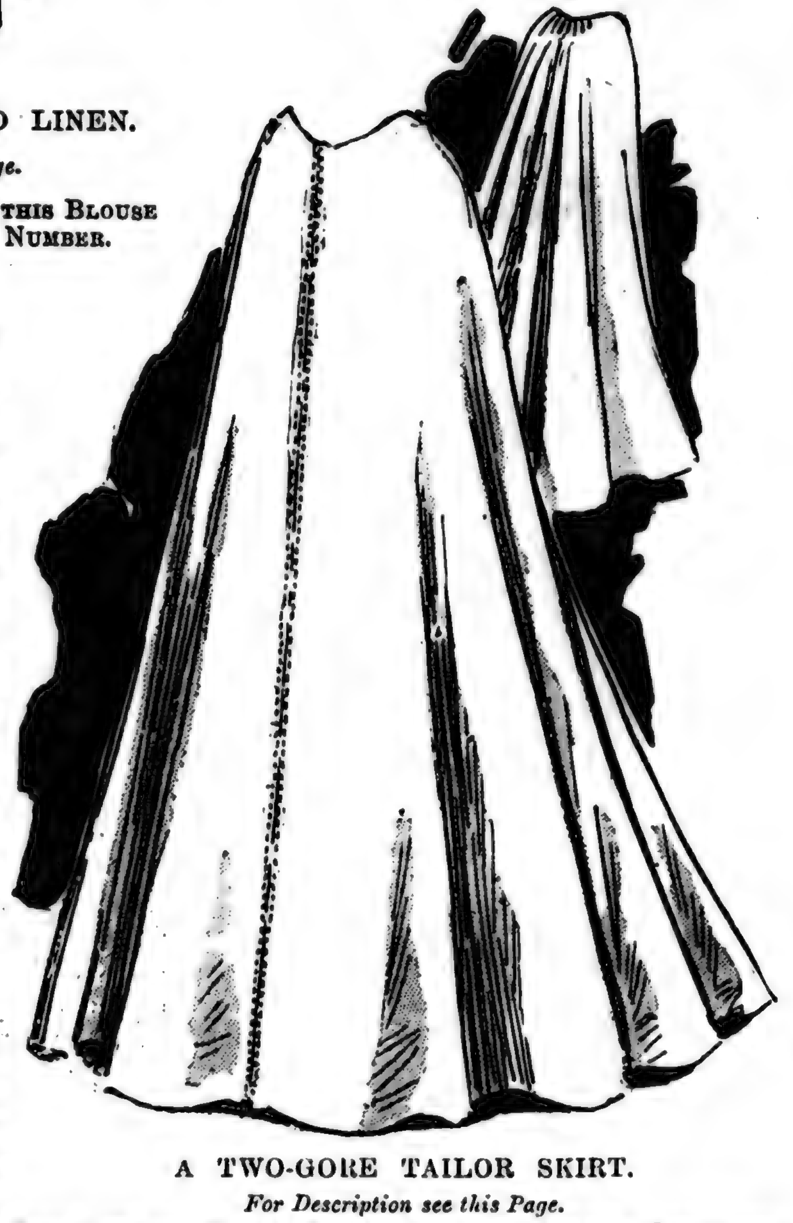


Diagram of Free Skirt Pattern.

BOLERO COAT OF BLACK SILK.

Everyone ought to have one of these charming little *visites* to wear over their spring and summer gowns. They are now all the rage, and they are charmingly pretty.

The pattern is in five pieces—half the back, one front, one sleeve, one cuff, half the collar. The diagram shows the pattern pieces laid on 3¼ yards of 22-24-inch silk or satin, which is double between the dotted lines, so that front, sleeve, and cuff are each cut in duplicate. Above, the back is laid on the single material (a space marked out for lacking



A TWO-GORE TAILOR SKIRT.

For Description see this Page.

The Cut-out Paper Pattern of this Skirt is Presented Free with this Number.

"I never miss a chance of recommending 'Myra's Journal,' as I think it a treasure.'—Mrs. M., Carmarthen.

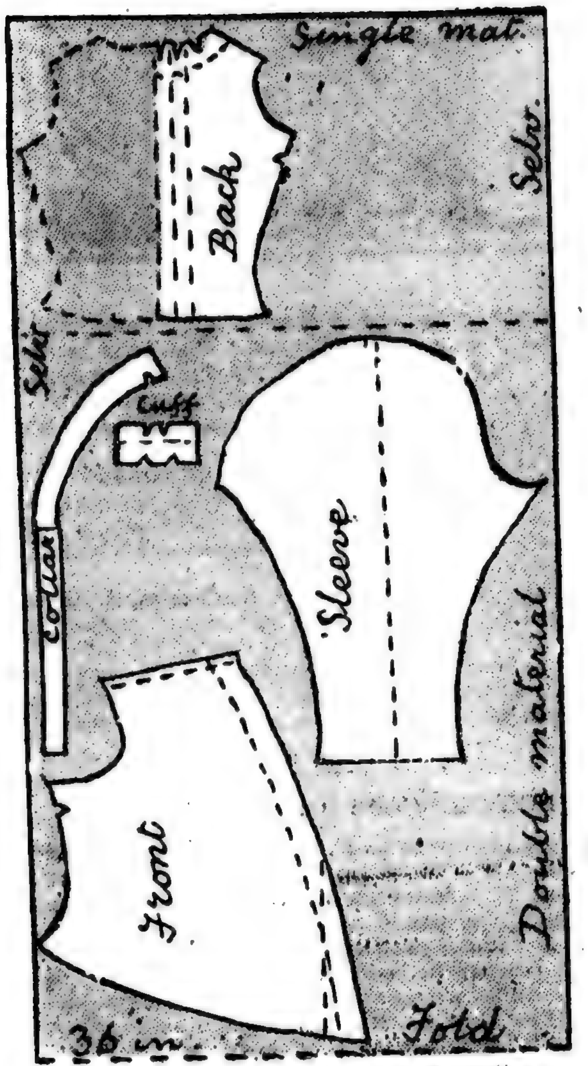


Diagram of Free Blouse Pattern.
(See Page 11.)

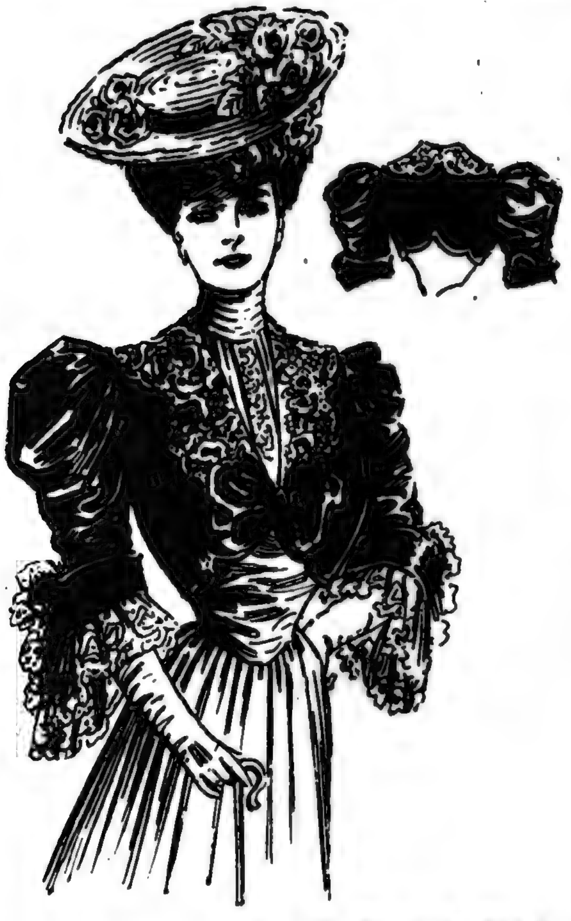
half). The waste supplies the bow in front and the piping bias bands.

Tack together back and two fronts, according to the notches. Try on. Stitch and press the seams. Pipe the edge all round but neck.

Interline the fronts and the edge all round with fine tailor canvas and stitch down the piping. Sew hooks and eyes down fronts beneath the draped bow. Cut a lining in white lining silk on the coat pattern; seam and press it. Tack it in place and slipstitch the edges over the stitched coat edges and front fastenings. The sleeve being too wide for the silk, seam on added corners at *a b*.

Sew the seams of the sleeve. Line it. Gather the lower edge into the piped and stiffened cuff, faced with black silk. Pleat the sleeve in place on the wearer; stitch it in, and fell the sleeve lining over the seam.

The collar is cut in cream net, decorated with medallions and edge of cream lace (1 yard of 18-inch net will do, folded in half, the collar back laid on the fold).



BOLERO COAT OF BLACK SILK.
For Description see this Page.
The Cut-out Paper Pattern of this Coat is Presented Free with this Number.

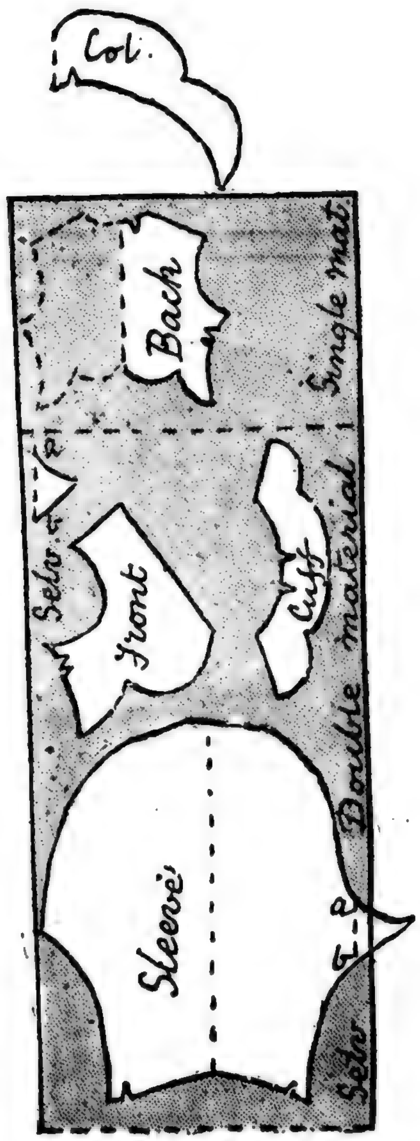


Diagram of Free Coat Pattern.

LINEN FROCK FOR A LITTLE GIRL.

This capital model is quickly and easily made in serge or linen. The pattern, cut for a girl of six, is in five pieces—half the skirt, half the blouse (back and fronts cut in one), one sleeve, half the collar, one cuff.

The diagram shows the pattern pieces laid on 3¼ yards of 36-inch linen, the upper part of which is folded in half (selvedges meeting), the front centre of skirt and back-centre of collar each laid along the fold, so that each is cut in a single piece, the sleeve and cuff being cut in duplicate. The material not being wide enough for the skirt, added corners must be seamed up the selvedge at *a b*. The blouse pattern (half the back in one with the right front, which is cut with the central box-pleat) is laid on the opened material, a space being marked out for the left front (without central box-pleat). The central box-pleat of blouse and back inverted box-pleat of skirt are wheelmarked and notched in the pattern.

The skirt is seamed and hemmed, and is gathered into a waistband, closing at the back with hooks and worked loops.

The unlined blouse has its pleat arranged and stitched. Buttonholes are made in an underfold of the right front's central box-pleat, and buttons are sewn down the hem of the box-pleat. The shoulders are seamed, and the collar is hemmed and mounted into the neck. If detachable collars are to be worn, the neck is piped or finished with a very narrow neck-band. The lower edge of the blouse is hemmed, and is provided with a ribbon or elastic run, which ties over the skirt-band. The one-piece sleeve is seamed, and is gathered into the seamed cuff, which is faced with the material. Collar, cuffs, and front pleat of blouse could be embroidered with Peri-Lusta thread. An edging of Irish crochet is a pretty finish.

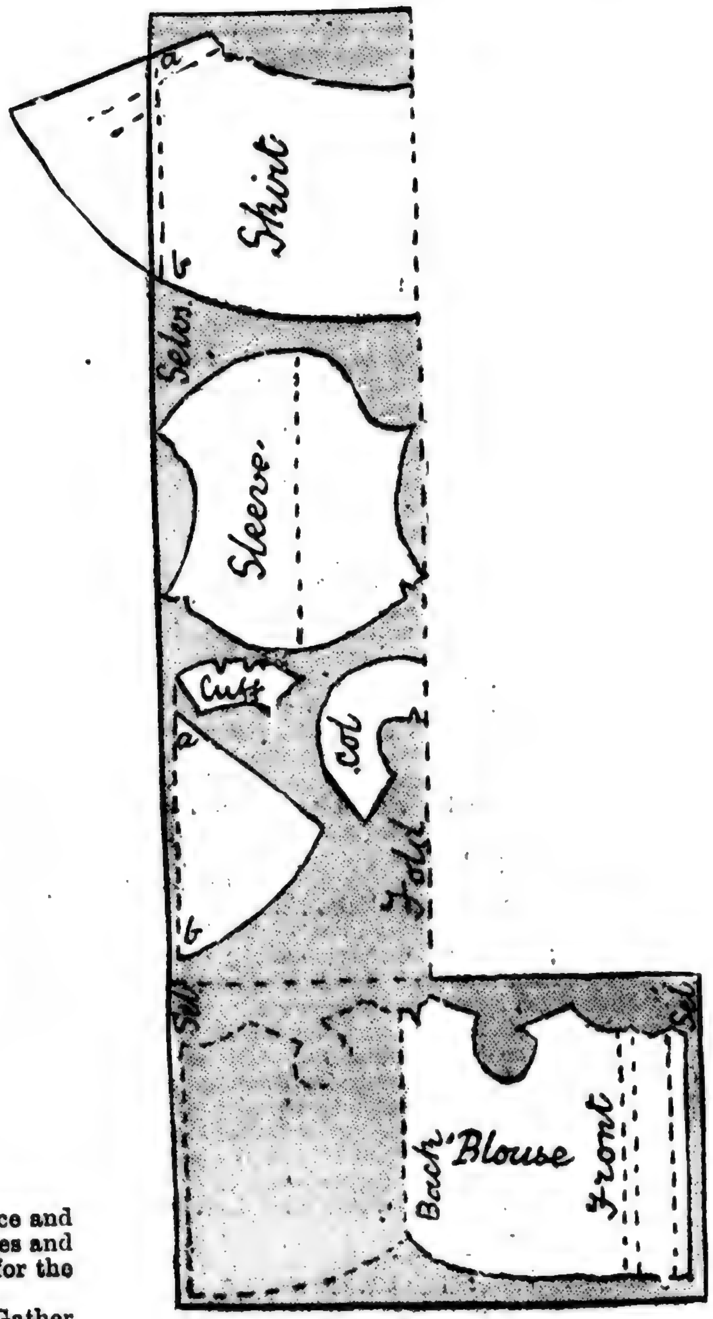
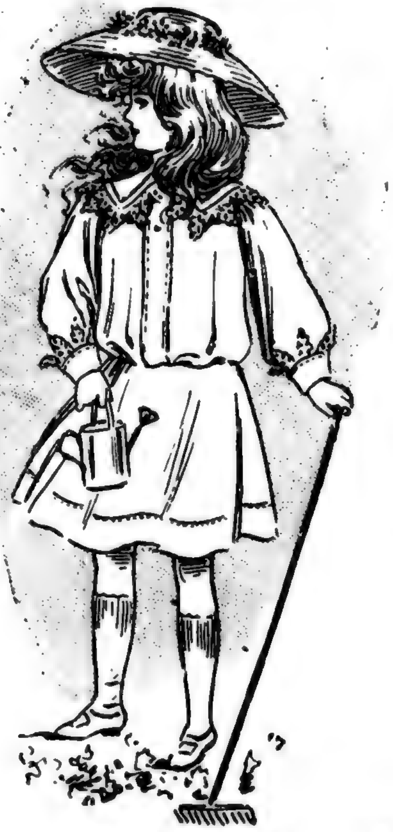
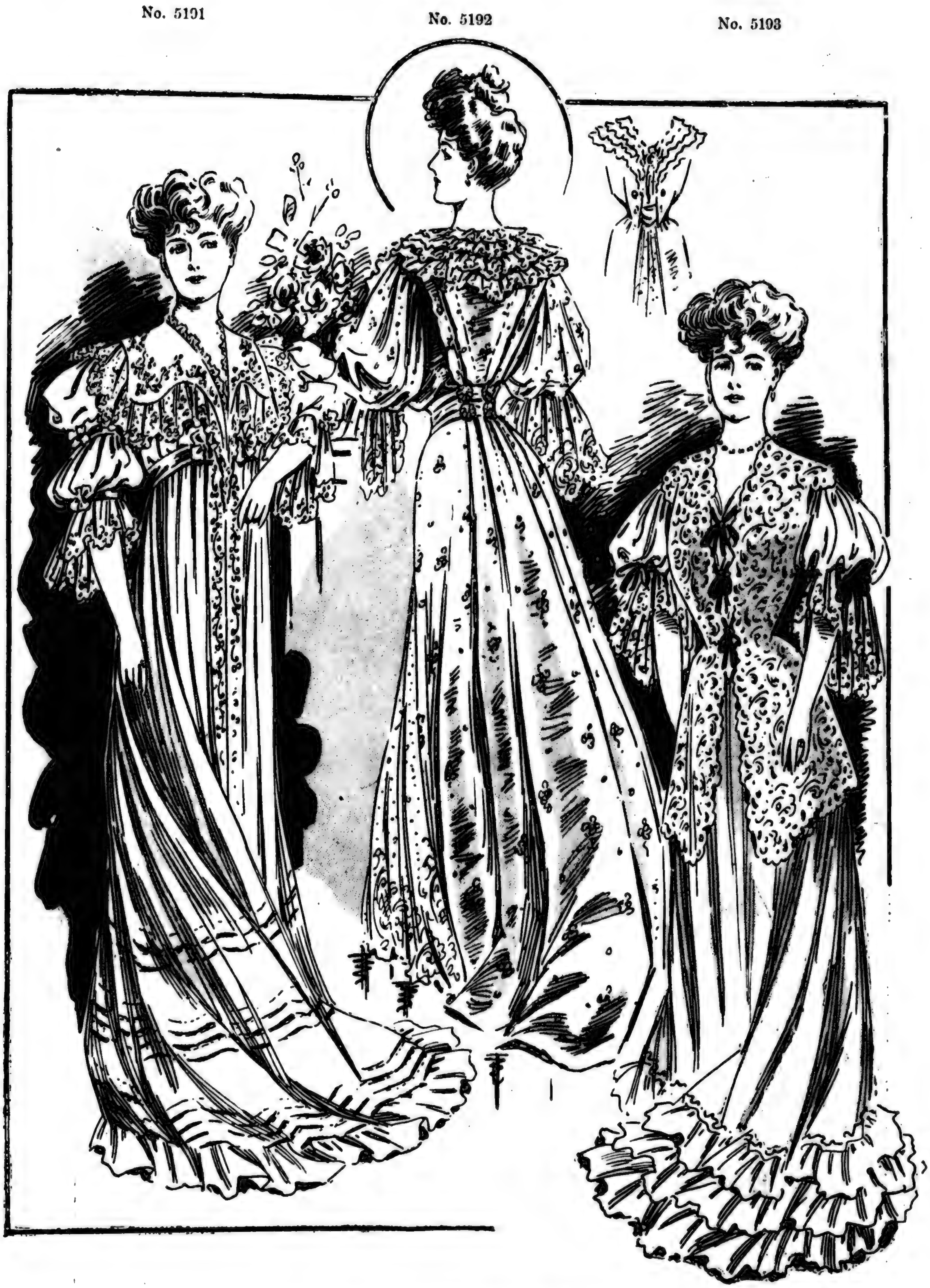


Diagram of Frock Pattern.



LINEN FROCK FOR A LITTLE GIRL.
For Description see this Page.
The Cut-out Paper Pattern of this Frock is Presented Free with this Number.

"I have used other fashion books also in my business, but my opinion is that the garments made from 'Myra's' designs and patterns remain longer fashionable than any others."—A. Braidwood, Glasgow.

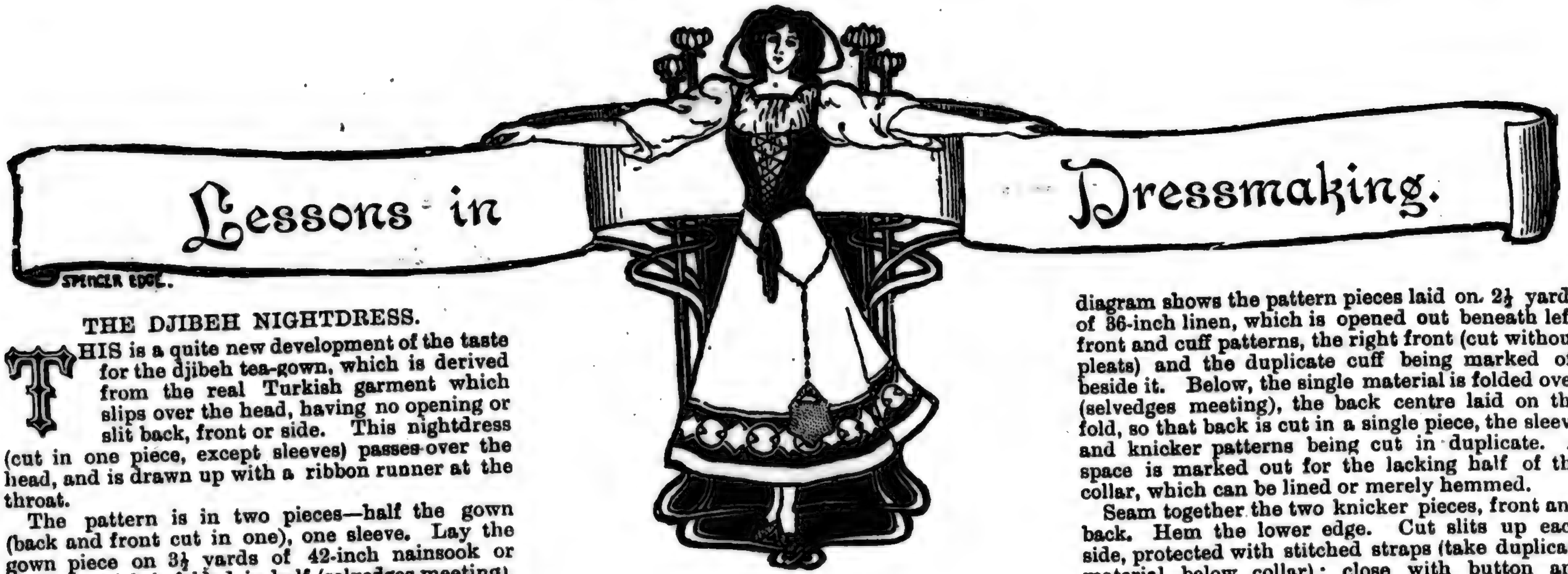

No. 5191
No. 5192
No. 5193

THREE ARTISTIC TEA GOWNS.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, each Gown, 2s. 0½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

Lessons in Dressmaking.


SPENCER EDGE.

THE DJIBEH NIGHTDRESS.

THIS is a quite new development of the taste for the djibeh tea-gown, which is derived from the real Turkish garment which slips over the head, having no opening or slit back, front or side. This nightdress (cut in one piece, except sleeves) passes over the head, and is drawn up with a ribbon runner at the throat.

The pattern is in two pieces—half the gown (back and front cut in one), one sleeve. Lay the gown piece on 3½ yards of 42-inch nainsook or veiling, which is folded in half (selvedges meeting), the back centre of back and front centre of front laid along the fold, so that the gown is cut in a single piece. The material not being wide enough, added corners have to be seamed on at *a b*, *c d*. Each shoulder is shaped with five tucks (wheel-marked on pattern). On the opened out material (double) is marked these added corners and the sleeve pattern (2 yards). Thus 5½ yards are required for the complete gown.

Seam on the added corners (a run-and-fell seam). Embroider the front with embroidery cotton or silk. Scallop the neck, and work the scallops in buttonhole stitch. Work slots round the neck through which the 3-inch ribbon is to be passed. Stitch (or feather-stitch) the tucks. Hem the lower edge.

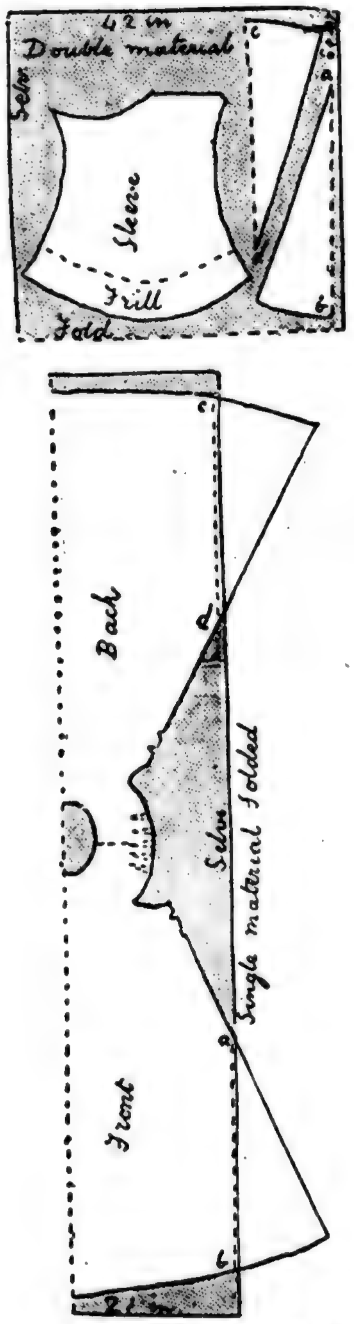
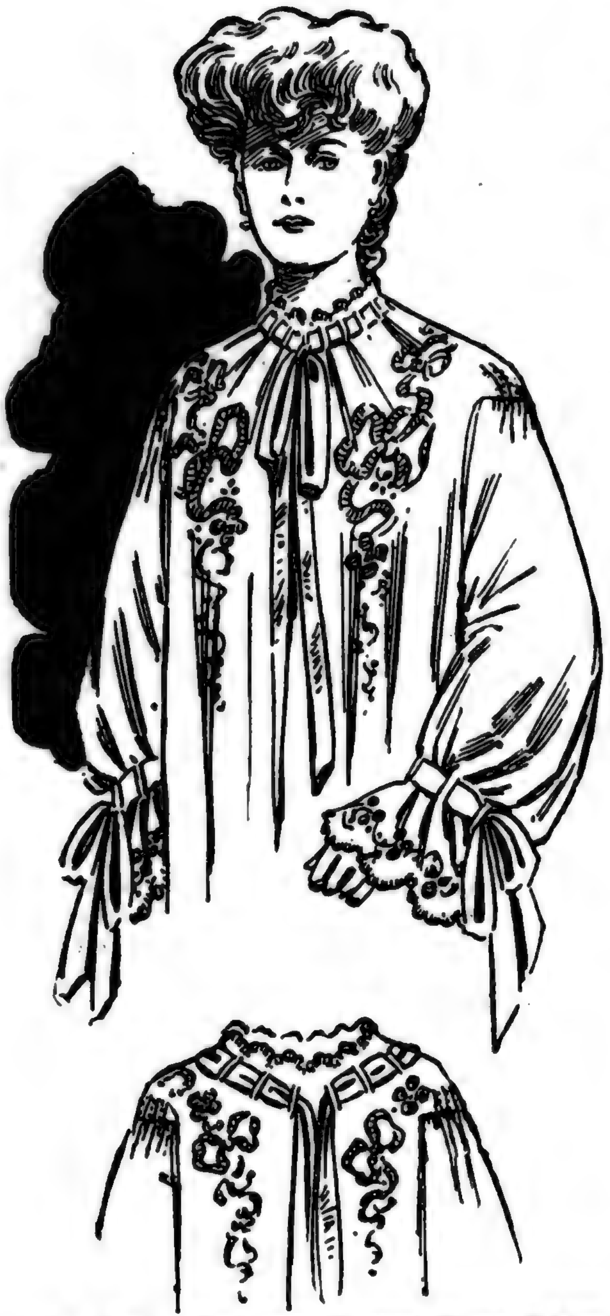


Diagram of Night-Dress Pattern.



No. 5194. The New Djibeh Night-Dress.
For Description see this Page.
Price of Paper Pattern, 1s. 0½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Seam the sleeve. Scallop and embroider the frill and work slots in it to hold the ribbon runner. About 5 yards of ribbon will be required. The sleeve is mounted with a few gathers where it joins the tucks.

BOY'S LINEN SUIT.

A capital model for Lucas Leathley's yard-wide blue or white linen. The pattern, cut for a boy of three, is in six pieces: half the back, the left tucked front (cut with central box-pleat), half the collar, half the knickers, one sleeve, one cuff. Pleats and tucks are wheelmarked on pattern. The diagram shows the pattern pieces laid on 2½ yards of 36-inch linen, which is opened out beneath left front and cuff patterns, the right front (cut without pleats) and the duplicate cuff being marked off beside it. Below, the single material is folded over (selvedges meeting), the back centre laid on the fold, so that back is cut in a single piece, the sleeve and knicker patterns being cut in duplicate. A space is marked out for the lacking half of the collar, which can be lined or merely hemmed.

Seam together the two knicker pieces, front and back. Hem the lower edge. Cut slits up each side, protected with stitched straps (take duplicate material below collar); close with button and buttonholes. Protect the top with a stitched strap and make buttonholes to fasten on to buttons on the stays. Arrange and stitch the tucks and pleat of fronts. Hem the left front. Make buttonholes down the box-pleat, and sew buttons down the right front's hem. Seam together back and fronts. Hem the lower edge. Make the collar and stitch it to the neck, covering the seam with a bias band of linen. Seam the sleeve. Seam and line the cuffs. Gather into them the sleeve. Gather the sleeve into the armhole and stitch in, binding the seam. A leather belt is worn.

A FEATHER-STITCHED VOILE SKIRT.

The full skirt of the moment is being cut on a new principle. The material is not gored, but is cut in two large circular breadths, which are seamed together front and back. Perhaps it is wrong to

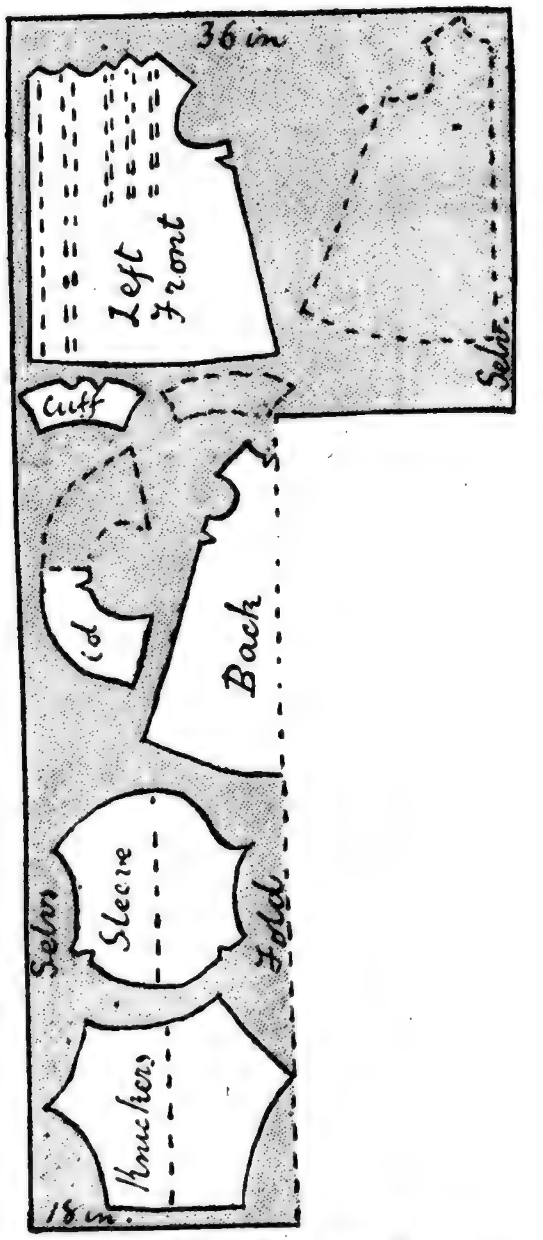
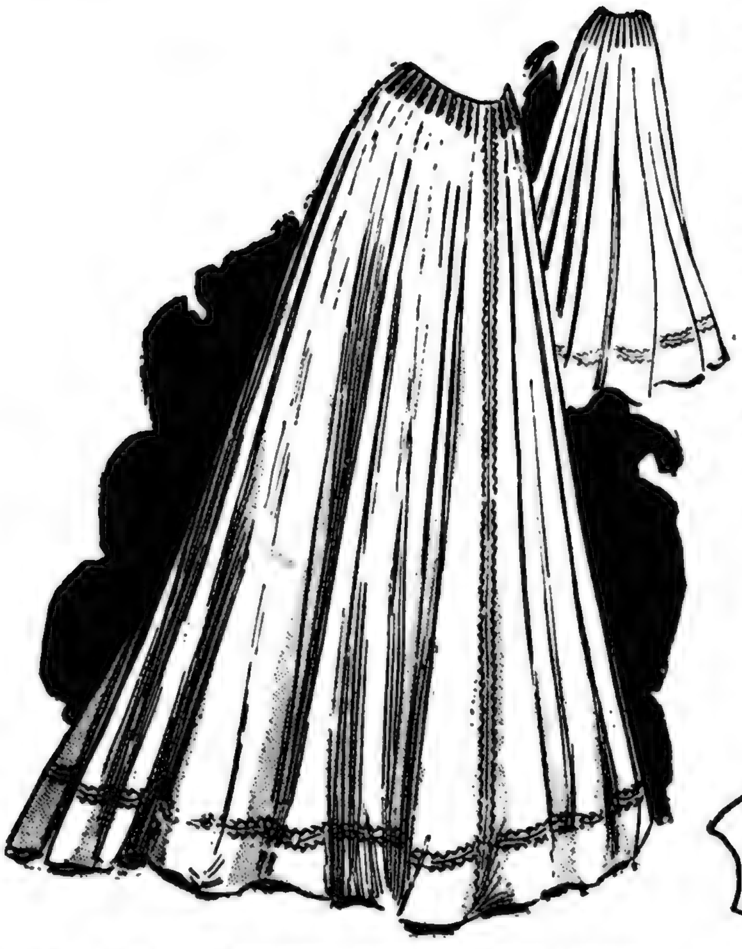


Diagram of Boy's Suit Pattern.
(See Page 15.)

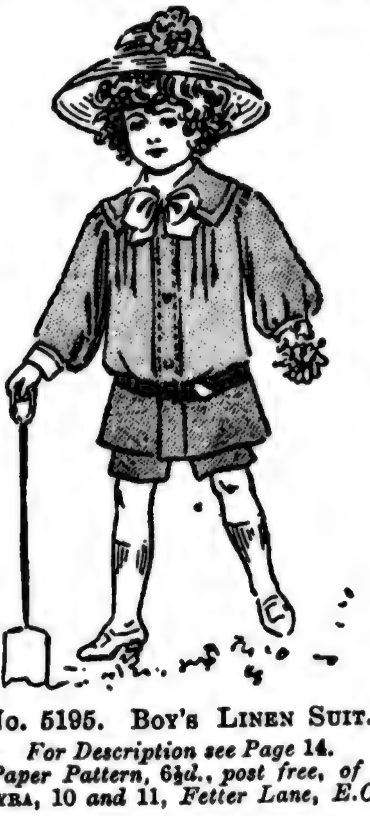
Beckenham, Kent.—"I have been a subscriber for seventeen years and think that your fashions are the best."—K. N.



No. 5196. A FEATHER-STITCHED VOILE SKIRT.
For Description see this Page.
Price of Paper Pattern, 1s. 0½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

call this *new*; it is rather a revival. Smart tailors some years ago produced in Paris the "seamless" skirt in one piece, lapped together in front. As this required material of exceptional width, it soon came to have a seam down the back—just like the present skirt. In those days the "umbrella" skirt fitted the waist and hips without a crease. The skirt here illustrated is fuller, and has its fulness arranged in thirty minute tucks, which are "feather-stitched" down with silk. This is a very pretty model for voile. It is also much made up by smart dressmakers in the omnipresent black taffetas, in which case the taffetas is seamed together in breadths up the selvedges (selvedge of first breadth down the front seam) till wide enough for the big circular breadth (half the skirt).

The pattern is (or should be) in one piece, but as the sheets of pattern paper are not large enough, an added corner has to be given, which should be pinned in place (as shown in the diagram) on the material, the single and double notches coinciding.



No. 5195. BOY'S LINEN SUIT.
For Description see Page 14.
Price of Paper Pattern, 6½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

The material is not wide enough for this big circular breadth, and an added corner has to be seamed on up the selvedge at *a b* (see diagram). The wider the material the smaller the corner, but even 54-inch cloth requires a fairly large piece, and this bleads to some waste, though some of it is used up by the false hem. It leaves a good piece of material over towards a visite or draped bodice to match. The diagram shows the pattern laid on 4½ yards of 48-inch voile, which is opened out and doubled, so that the piece is cut in duplicate. A space is marked out for the added corner *a b*.

A clever dressmaker would cut her hem with her skirt. But it saves material to have a false hem cut to shape out of the waste. The hem can be prettily feather-stitched to match the tucks. The front seam can also be feather-stitched.

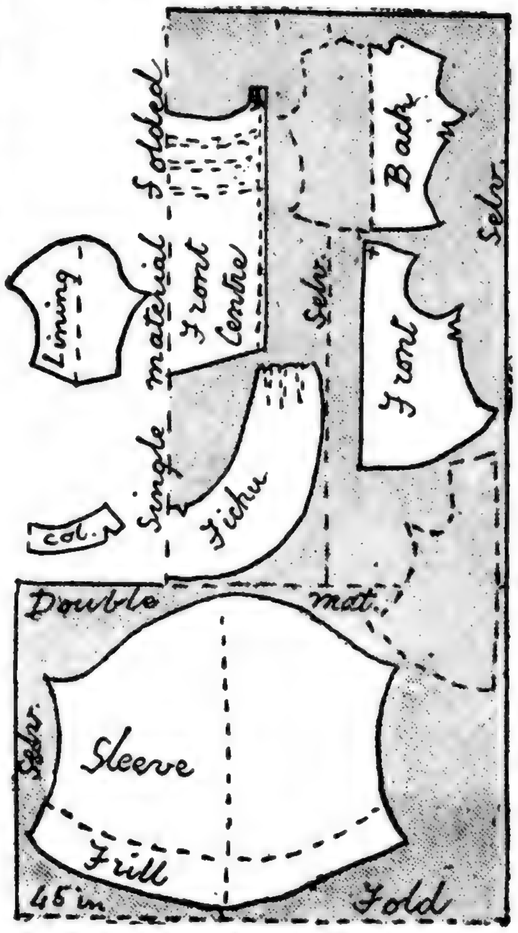


DIAGRAM OF BLOUSE PATTERN.

The opening is at the back, the edges felled over with bands of sarcenet and closing with good quality skirt tapes. I say "good quality" because the cheap ones have very large and coarse stud-fasteners. The top of the skirt is bound and closes with two hooks and eyes. This skirt must not be lined. Wear it over a silk or moirette foundation skirt.

DAINTY BLOUSE FOR AFTERNOON OR THEATRE WEAR.

Any inexpensive double-width net, chiffon or silk muslin is effective for this pretty model, which is unlined except the sleeves, and must be worn over a fitted low-necked, sleeveless under-bodice of silk or mercerised cotton. The fichu is a charming feature. If preferred, the front centre can be cut low, a band of lace finishing it at the lowest lines of gauging, in which case the band collar would be dispensed with.

The pattern is in seven pieces: one front, half the front centre, half the back, half the fichu, one sleeve, one sleeve lining, half the collar. It is advisable to make the sleeve lining of transparent material also, as it is merely there to support the double puff of the sleeve. In the illustration the whole sleeve frill is of wide lace, but it is cheaper to cut part of the frill with the sleeve and edge it with the much narrower lace, which edges the fichu. The diagram shows the pattern pieces laid on 3 yards of 45-48-inch material, which is double beneath the sleeve pattern, so that it is cut in duplicate, If the material has a sprig design, do not fold it, as that will reverse the design. Cut it and lay the two widths face to face, the direction of the design coinciding in both. Above, the single material is folded over enough to take the fichu pattern. The back centre of the fichu and the front centre of the middle front are laid on the fold. Spaces are marked out on the single material for the second front and the lacking half of the back.

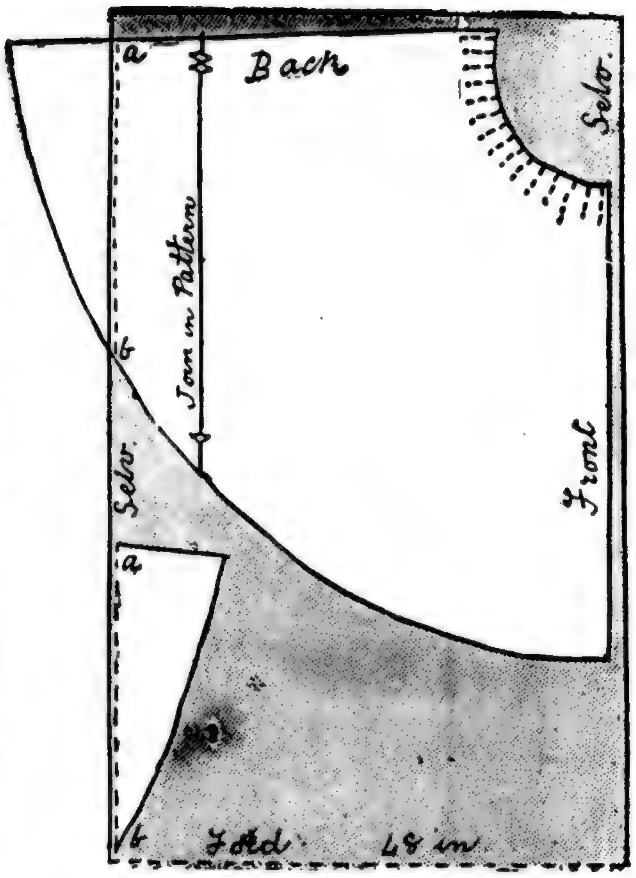
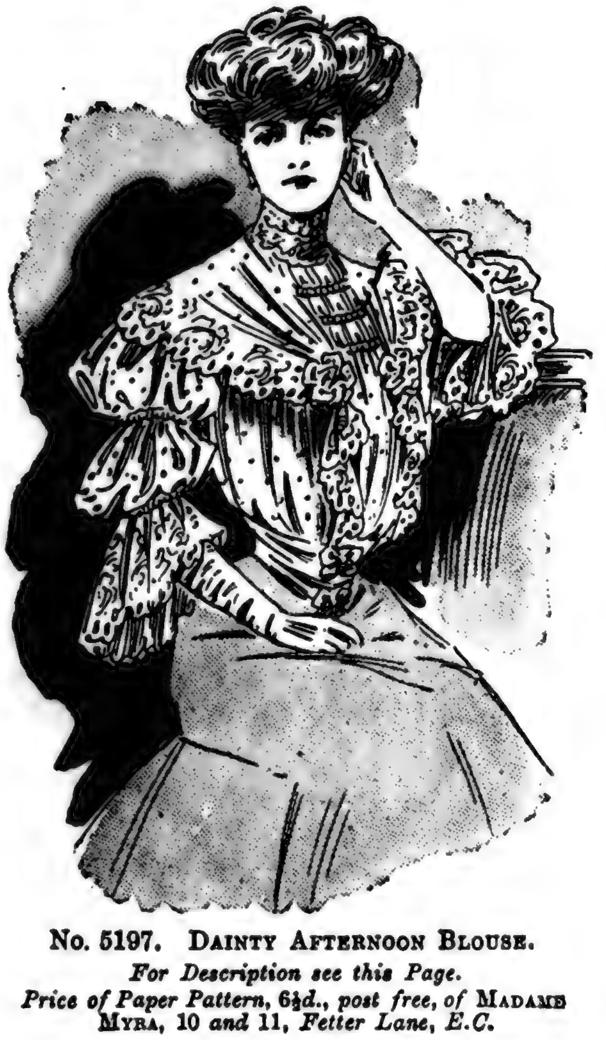


DIAGRAM OF SKIRT PATTERN.

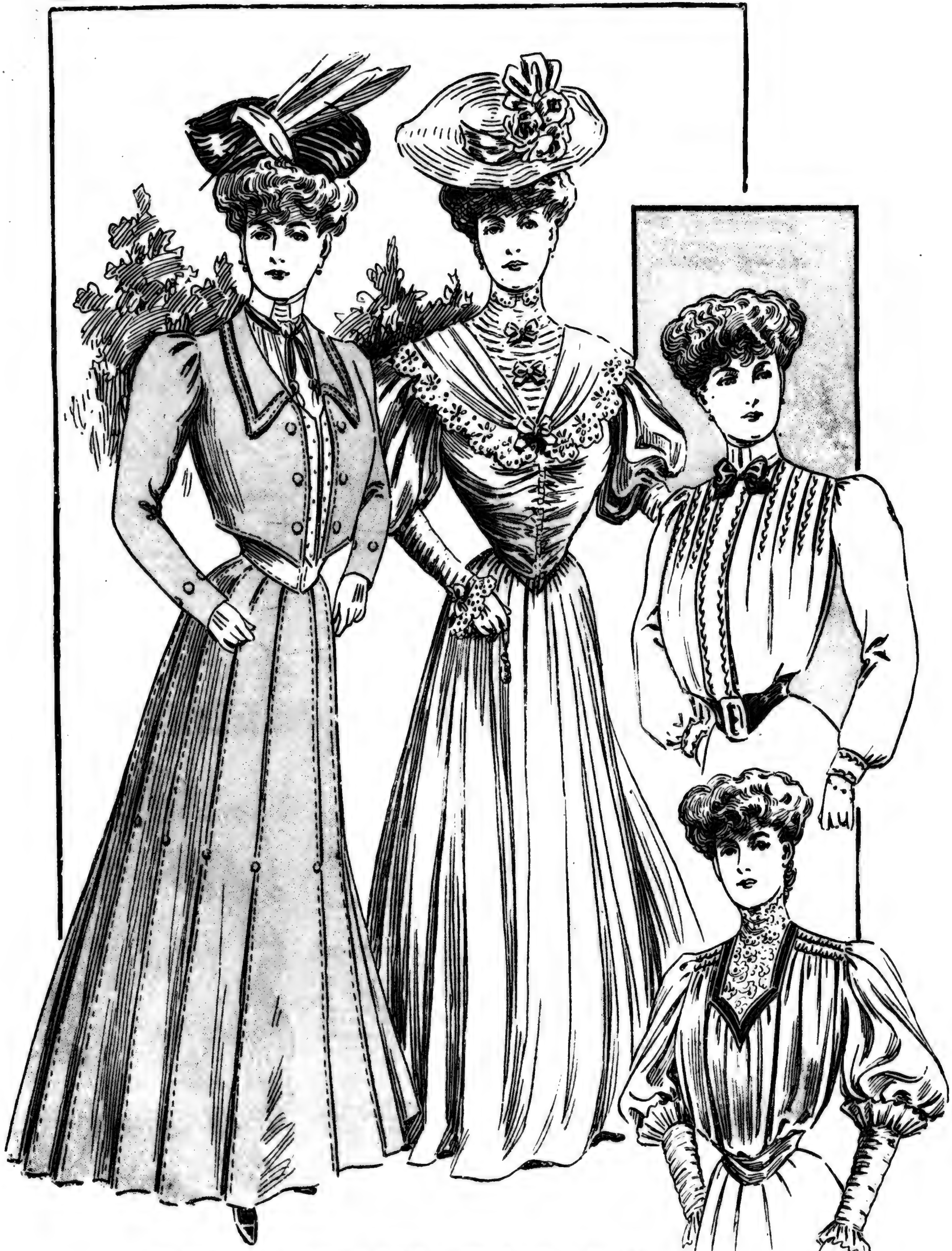
Seam together back, fronts and front centre, closing the blouse on the left. Gather the front with strong silk to fit easily, securing the gathers with a back stitching when regulated. Edge the fichu with lace and mount it in place, pleating up the ends and leaving enough lace to secure over the right seam and left opening. Put on the lace collar, which closes at the back with hooks and worked loops. Cut a sleeve lining from the waste (there is enough if each has a seam down the centre), and gather on it the sleeve in two puffs, leaving the frill free, edged with lace. Seam the sleeve, and sew it into the armhole.



No. 5197. DAINTY AFTERNOON BLOUSE.
For Description see this Page.
Price of Paper Pattern, 6½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

"I thought I must write to tell you how very pleased I am with the skirt pattern you sent me."—E. H.

No. 5198 No. 5199 No. 5200



No. 5201

SMART BUT USEFUL SUMMER GOWNS AND BLOUSES.

For Descriptions see Pages 26 to 42.

Price of Paper Patterns, Pleated Skirt, 1s. 0½d.; Skirt, Foundation Skirts, Bodices, Blouses, or Coat, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

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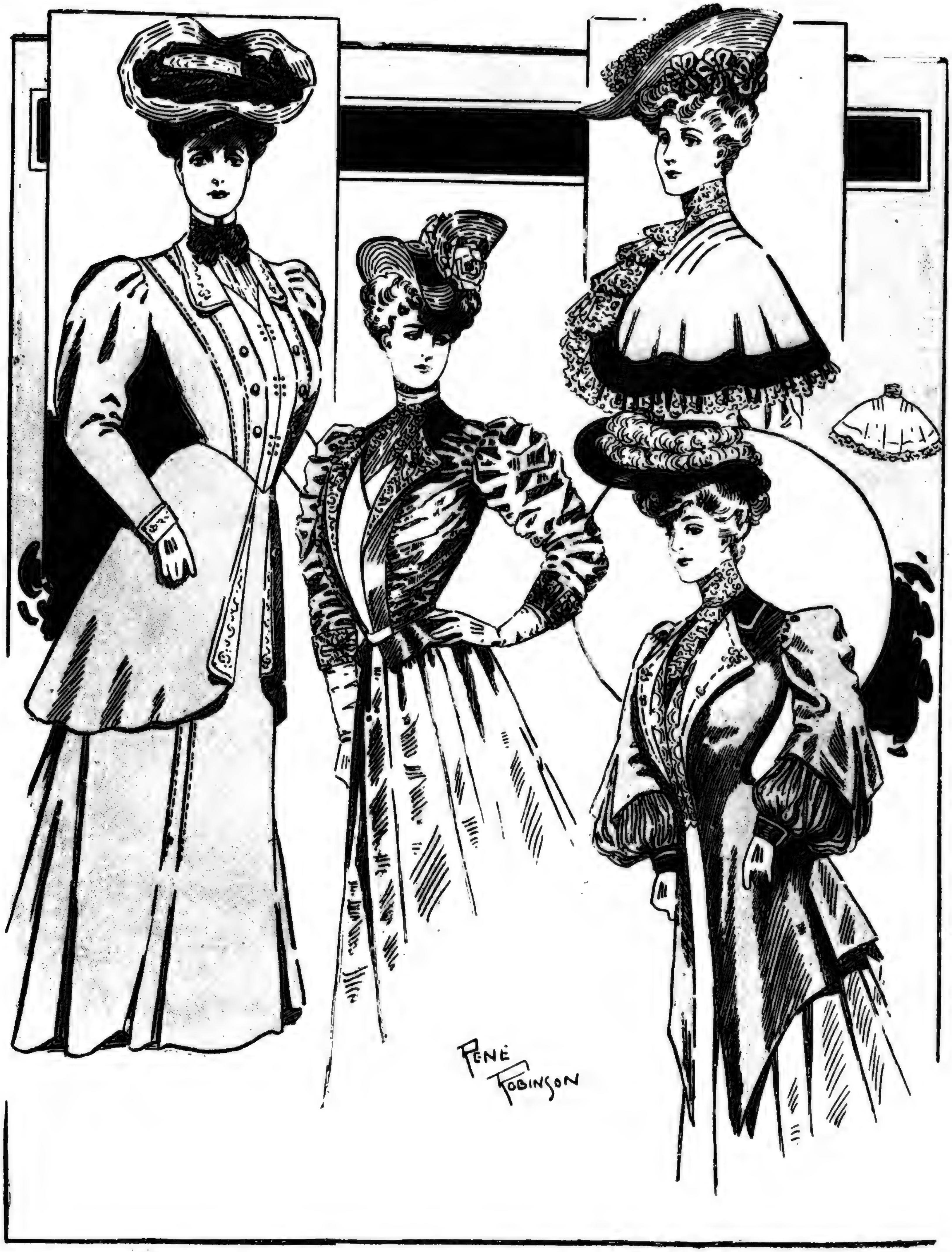


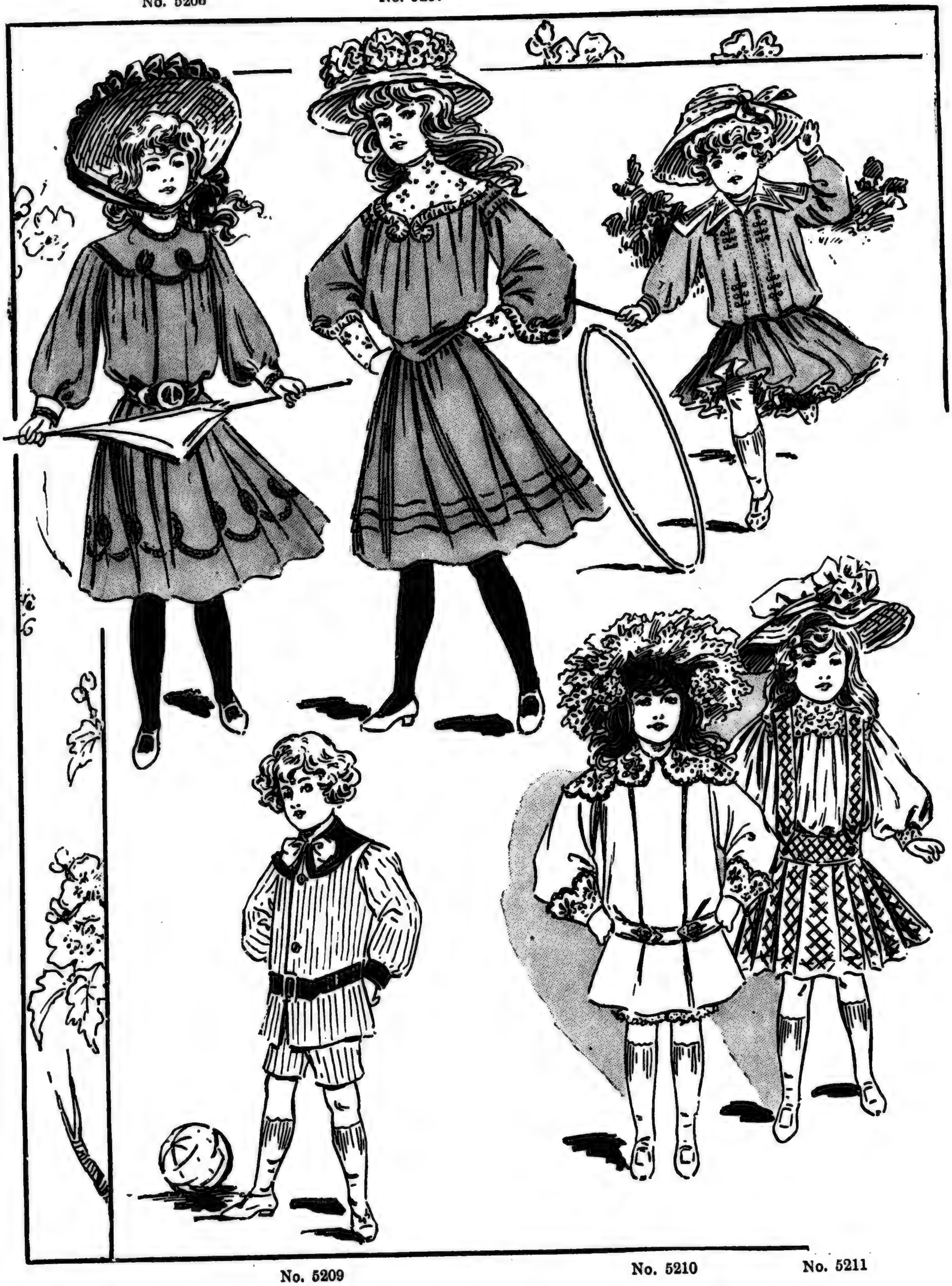
No. 5205

SUMMER COATS AND SHOULDER CAPE.

For Description see Pages 36 to 42.

Price of Paper Patterns, Long Pleated Coat, 1s. 0½d.*: the other Models, each* 6½d.*, post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

No. 5206 No. 5207 Nos. 5208



No. 5209 No. 5210 No. 5211

SUMMER FROCKS, COAT, AND SUIT FOR GIRLS AND BOYS.

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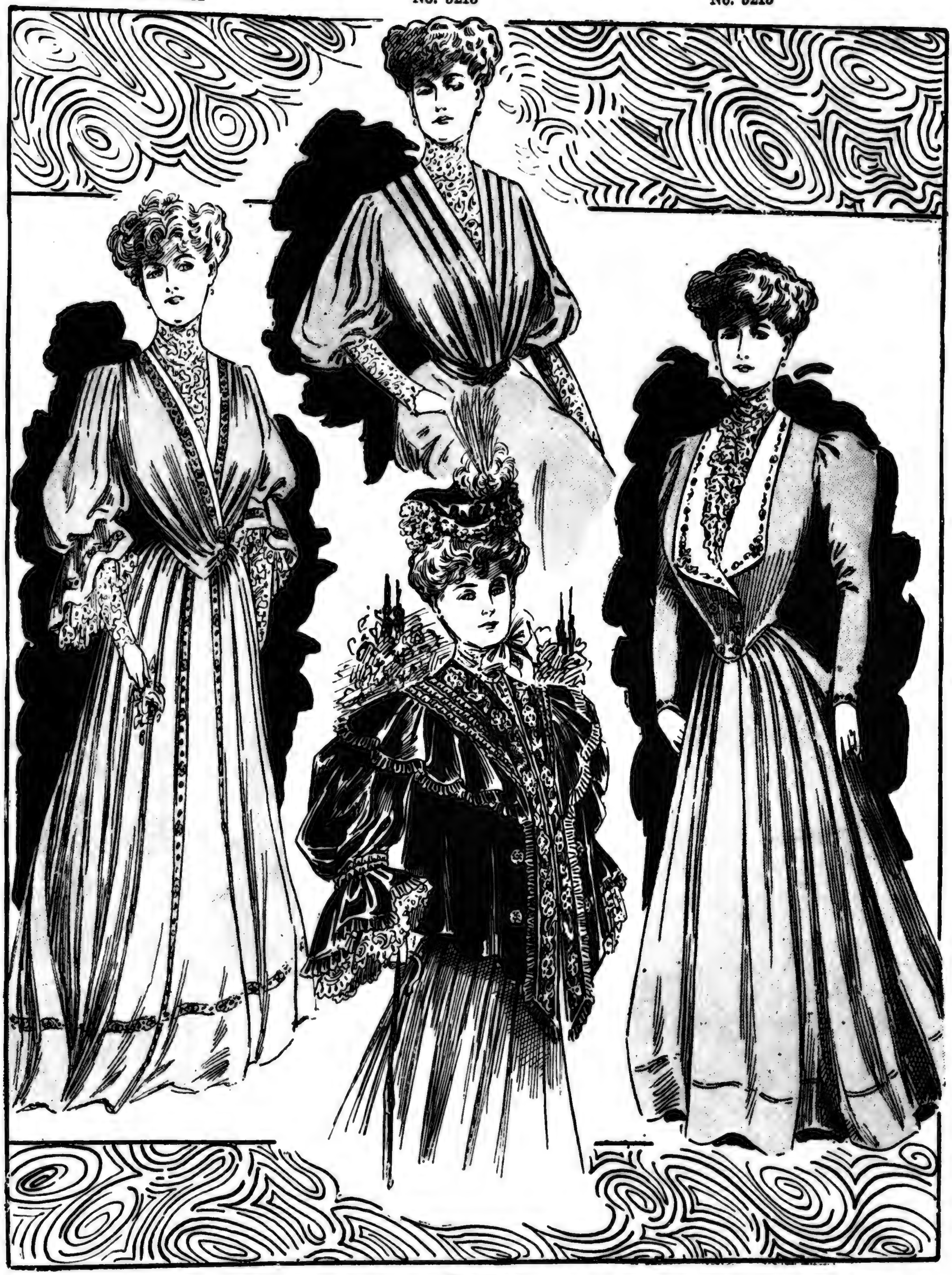
Price of Paper Patterns, Frocks, Coat, Suit, each 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

No. 5212 No. 5213 No. 5215



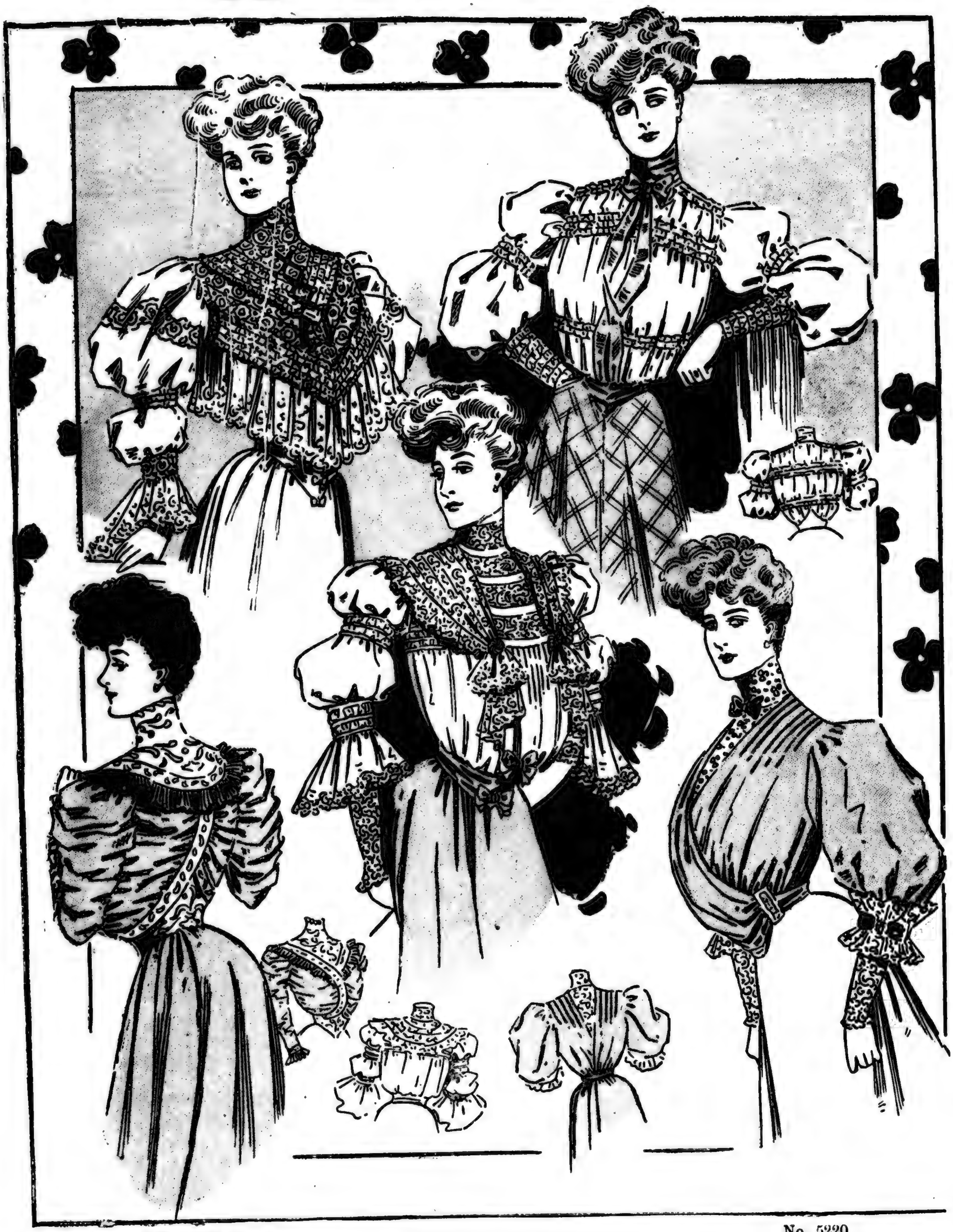
No. 5214

ELEGANT GOWNS, BLOUSE, AND VISITE FOR A MATRON'S SUMMER OUTFIT.

For Descriptions see Pages 36 to 42.

***Price** of Paper Patterns, Skirts, Bodices, Blouse, or Visite, each 6½d., post free, of* MADAME MYRA, *10 and 11, Fetter Lane,* **E.C.**

No. 5216 No. 5217 No. 5218



No. 5219 No. 5220

ELEGANT NOVELTIES IN AFTERNOON BLOUSES.

For Descriptions see Pages 36 *to* 42.

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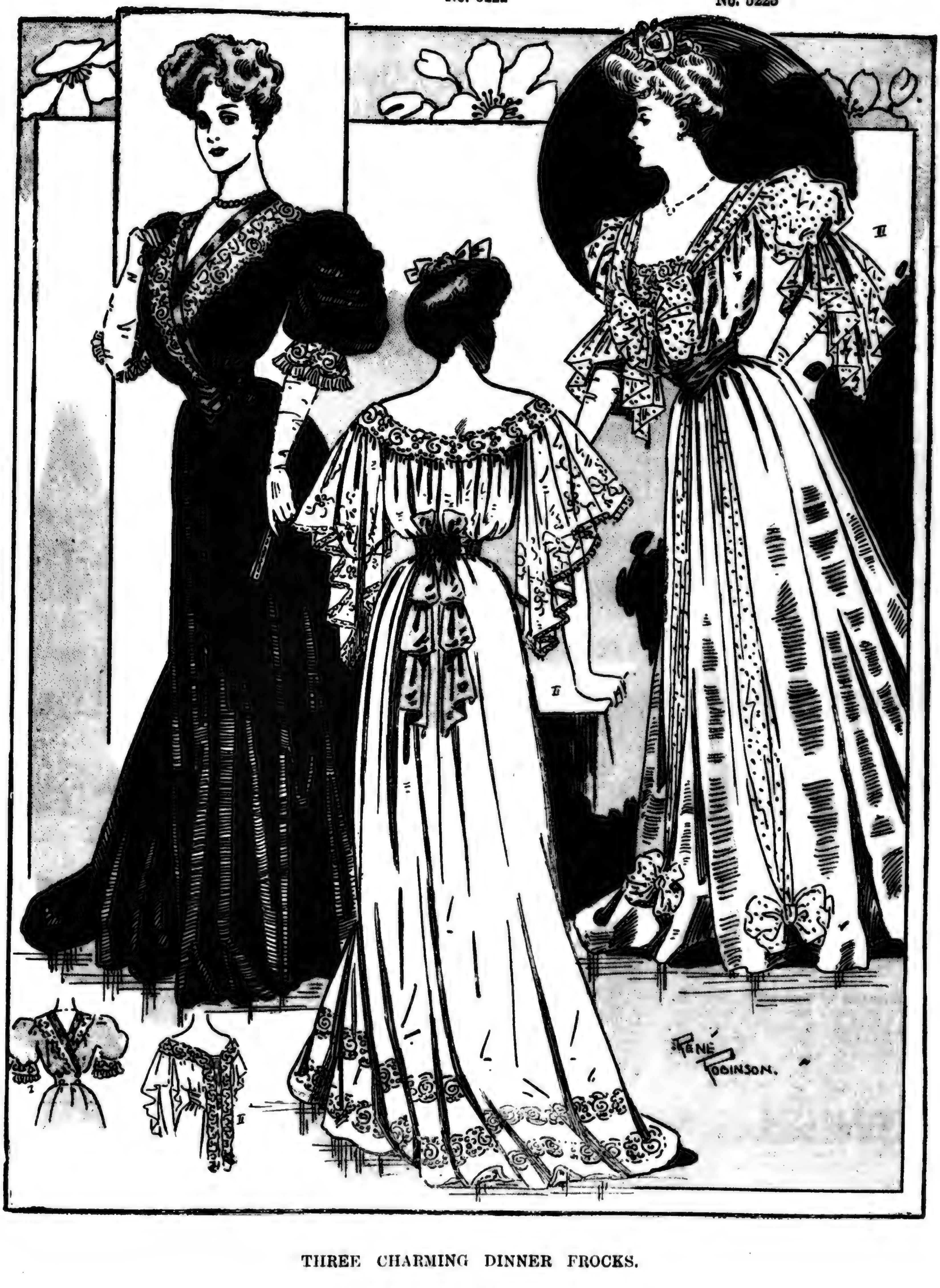

THREE CHARMING DINNER FROCKS.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirts, Foundation Skirts, or Bodices, each, 6½*d., post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

NEEDLEWORK.—MARKING.

MARKING by embroidery is now far more widely used than the old-fashioned way of marking with a pen and ink, and it has many advantages over this latter style. To begin with, it can never wash out, and even the best inks are apt to get faint. while the cheaper kinds sometimes disappear altogether.

Then, again, how difficult it is when writing on even a nice smooth linen, to get a fine clear stroke. It is nearly certain to run, and on some materials it is almost impossible to prevent it. Then, perhaps, a blot will make its appearance, and after a few times washing there would be a hole in the place of that blot.

With embroidery there can be nothing of that kind. The letters once worked will last even longer than the material they are worked on, and although it may take longer to do in the first place one has the satisfaction of knowing that, at any rate, it will not have to be done again.

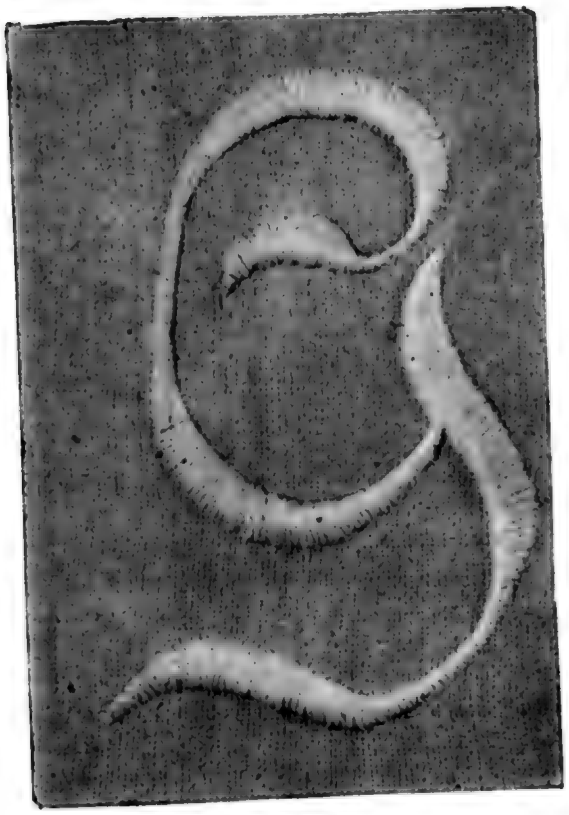

Fig. 3.

In this first series of marking none but very simple Letters and Monograms are shown, and one will soon see that it is really mostly with these same letters as a foundation that the greater part of the more elaborate designs are formed.

It is merely a matter of decoration, and with a little practice you can very soon ornament your letters to your own taste, and have the satisfaction of displaying a little originality. This is one very great drawback, to my idea, in the transfer letter patterns, or the moulds, which one can buy new, for working over.

The design is there, certainly, and ready for working, but you cannot vary it. You must work just over the lines, and follow the letter exactly. For anyone who can draw at all, it is certainly far more interesting to design one's own letters, or, at any rate, to adapt them for the work one wishes to do.

However, it is not everyone who can draw, and for those who cannot I think it is best that they should trace their designs in the following way.

Take a small piece of ordinary tracing paper, place it over the letter you wish to use, and draw the outline very carefully. Then get the material which you are going to work, and place over it a piece of transfer paper, such as shopkeepers use in their books. Arrange your design in position over this transfer paper, and with a fine hard pencil trace lightly over the outline of the letter.

This will, I think, be found quite satisfactory for designing on any light, smooth material,

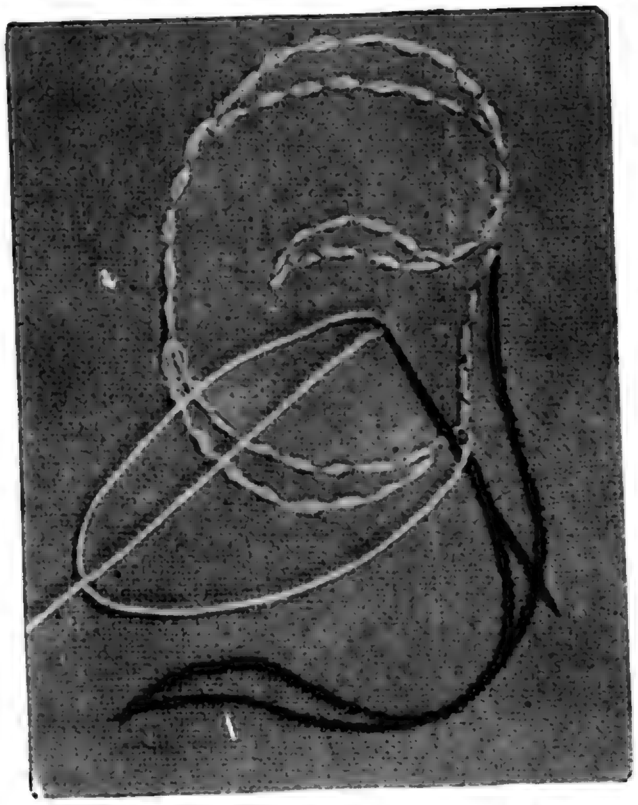

Fig. 4.

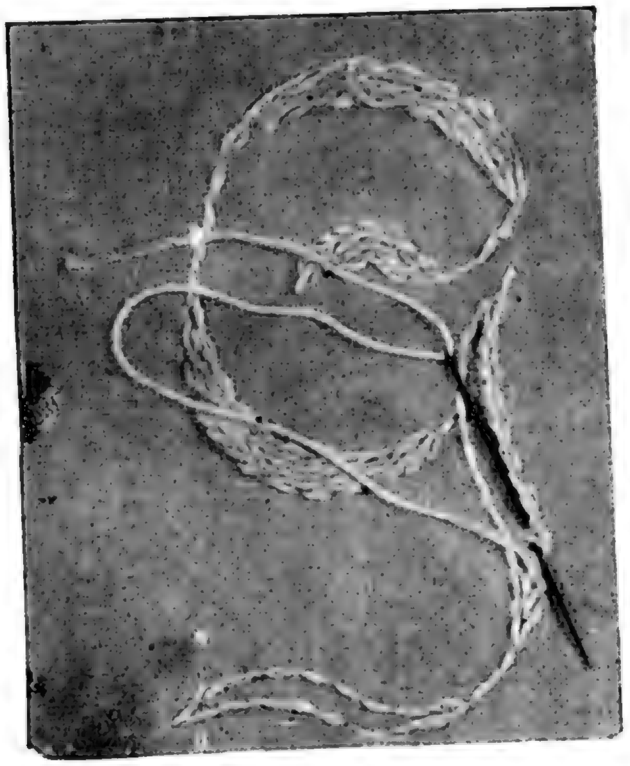

Fig. 5.

though, of course, for those who are able to do so, a lot of trouble would be saved by sketching the letter straight on to the material.

For handkerchiefs, or any fine material, such as cambric, muslin, or even fine silk, take a piece of white notepaper, draw your letter with a very black outline on this. It would be better, in fact, to ink it, and fill it in quite black, then tack your material on this paper, and the drawing will show through quite sufficiently for you to be able to see to work it.

This is an old-fashioned way of working, but it is a very good way, and, having the material tightly stretched over the paper, prevents it from getting puckered or pulled out of shape.

Fig. 3.—In this illustration the letter "G." is given, worked for house or table linen. The thread to be used is white embroidery cotton, and the size depends upon what it is you are going to work.

For tablecloths, &c., No. 4 ought to be a very good size, and for sheets about No. 2, of course taking into consideration the size of the letters.

Having got your letters ready drawn, or traced, on to the material, commence outlining them by running a thread all round as shown in Fig. 4.

This finished, fill up entirely the wider portions of the letter with ordinary crewel stitch, working backwards and forwards until it is thickly covered. Fig. 5 plainly shows the method of this.

When the letter is entirely worked over like this, commence working the satin stitch over it, and a nice thick firm letter will be formed. See Fig. 6.

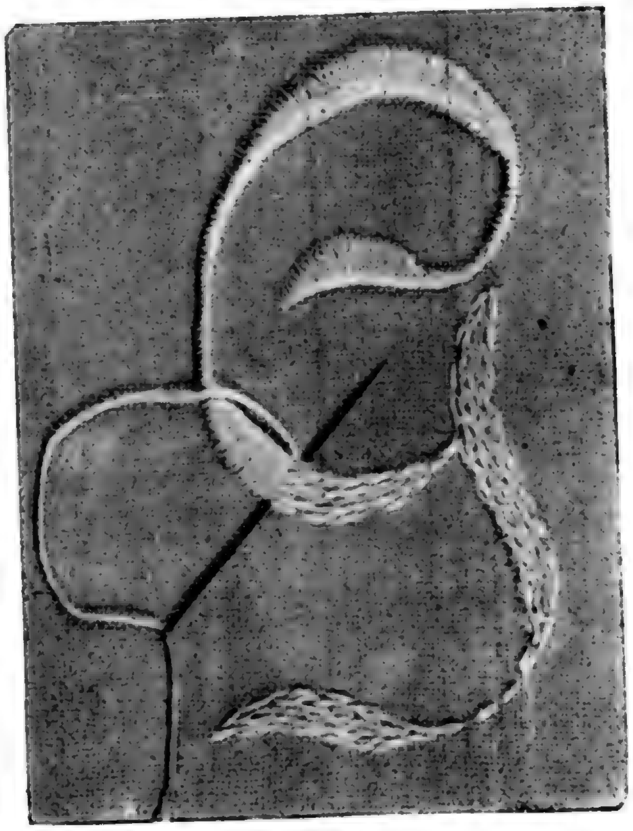

Fig. 6.

◆

Rhubarb and Sago.

Boil 1lb of rhubarb in a breakfastcupful of water for about fifteen minutes. Soak 6oz of sago in a cupful of warm water for ten to fifteen minutes. Then mix together both rhubarb and sago, and the liquid with them, and boil ten minutes. Then pour into a wetted ring-mould, and allow to set. Turn out, and fill the centre with custard.

◆

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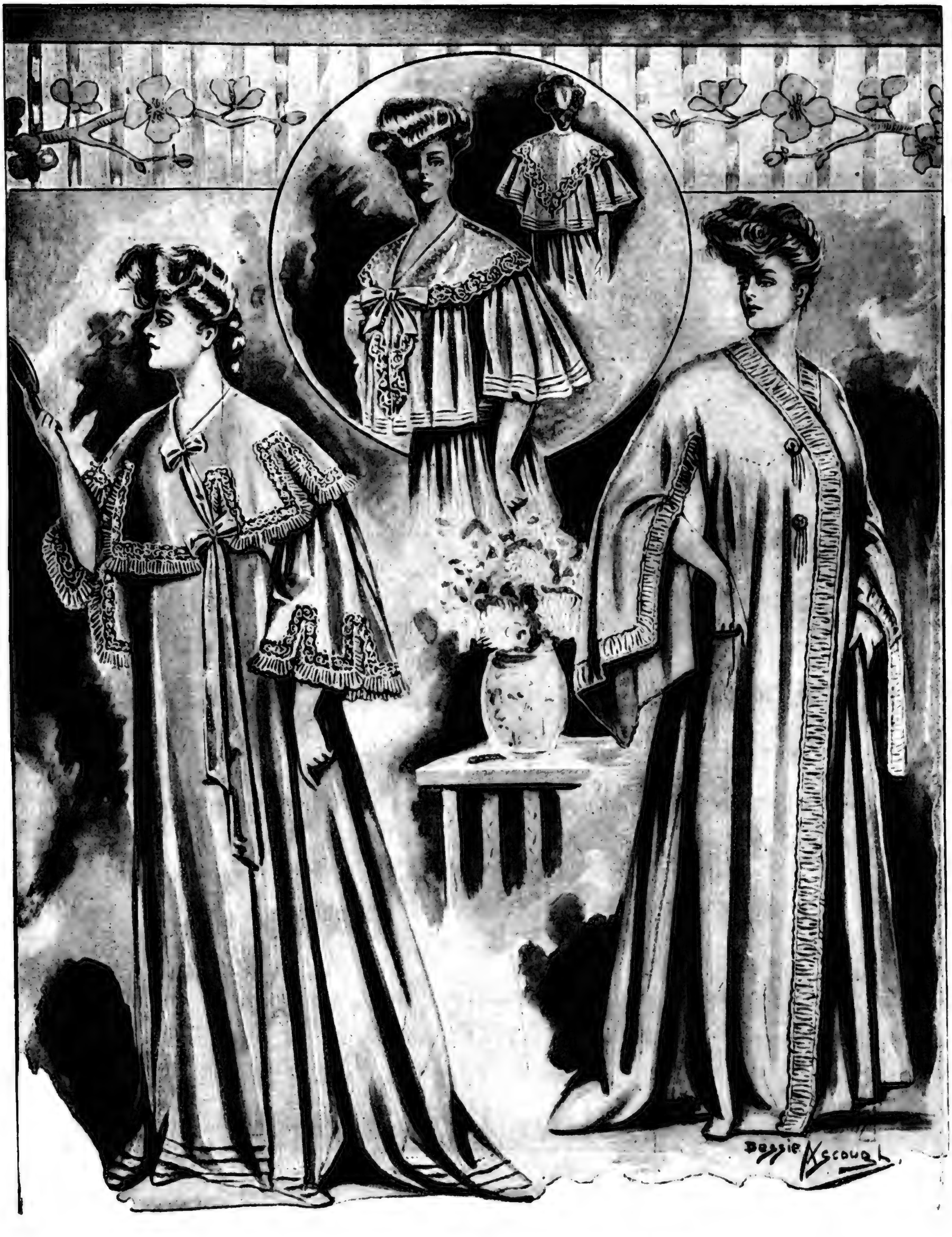
"I have only just seen 'Myra's Journal,' and like it so much that I shall continue to take it."—M. Lake. Halliford St., Islington.

No. 5224 No. 5225 No. 5226

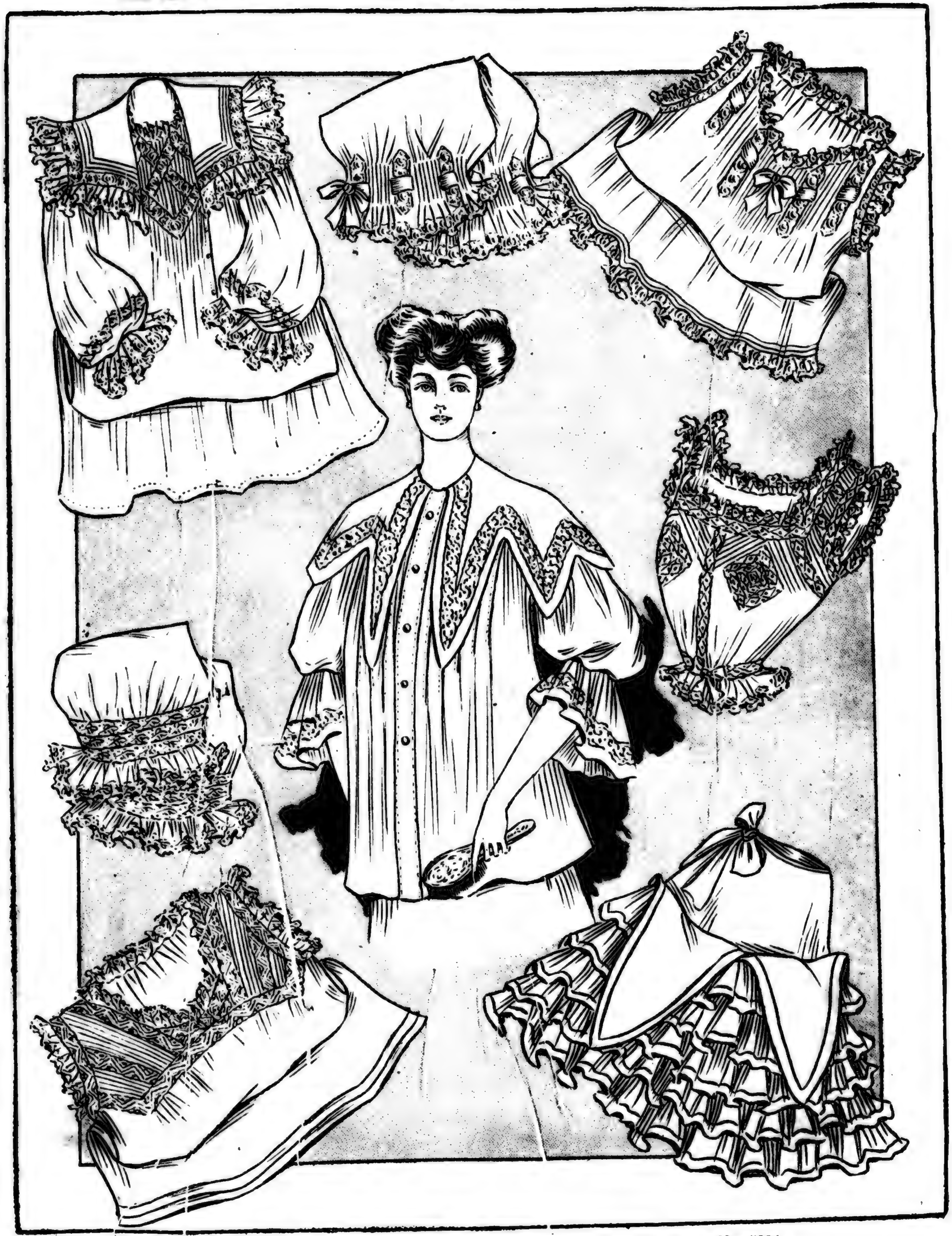


ELEGANT BREAKFAST GOWNS AND JACKET.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns. Gowns, each 1s. 0½d.; Jacket, 6½d. post free, of MADAME MYRA, *10 and 11, Fetter Lane, E.C.*

Nos. 5227 and 5228 **Nos. 5229** **No. 5230 and 5231**



No. 5232 **Nos. 5233** **No. 5234**

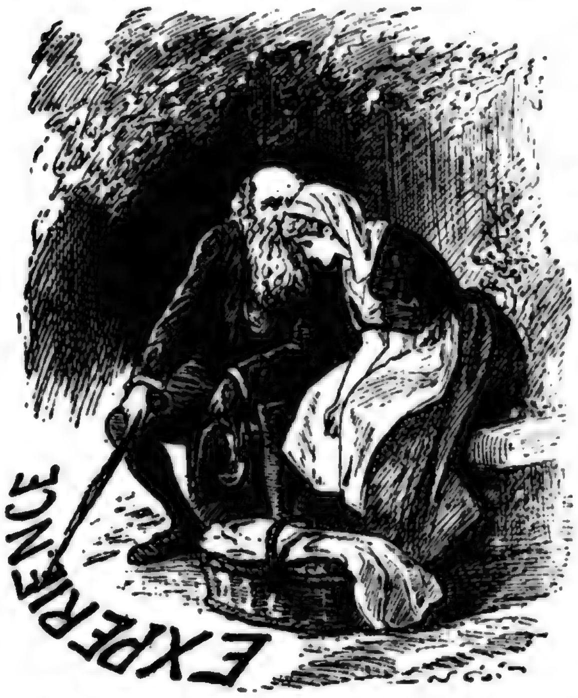
A SUMMER OUTFIT IN LAWN OR NAINSOOK.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

The Moral of This Life:—ADAPTABILITY!

'OF ALL THE DISCOVERIES WHICH MEN NEED MAKE, THE MOST IMPORTANT AT THE PRESENT MOMENT IS THAT OF THE SELF-FORMING POWER TREASURED UP IN THEMSELVES,' viz.:



'SOW AN ACT AND YOU REAP A CHARACTER, SOW A CHARACTER AND YOU REAP UNAVOIDABLE FATE!' Or in other words, you may gather the Honey of Wisdom only by obedience to Natural Laws. Read the 20-page Pamphlet given with each Bottle of ENO'S 'FRUIT SALT,' How to Prevent Suffering and Disease by Natural Laws. It is the province of character to adapt circumstances to noble results. Then dare to be wise, as ill health is the first step to Disease and Short Life!

SUCH IS HUMAN LIFE, SO GLIDING ON;
IT GLIMMERS LIKE A METEOR, AND IS GONE;

MORAL FOR ALL:

'I need not be missed if another succeed me,
To reap down those fields which in spring I have sown,
He who ploughed and who sowed is not missed by the reaper,
He is only remembered by what he has done.'

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MEN AND WOMEN

Wanted to work our rapid KNITTING MACHINES at their homes, making work for us to sell to the Trade. No experience; no canvassing; steady work; good money earned; distance no hindrance. WRITE TO-DAY. **THE HARDY MACHINE and WOOLLEN CO. (Dept. H. B.), 29, Brown Street, Manchester.**

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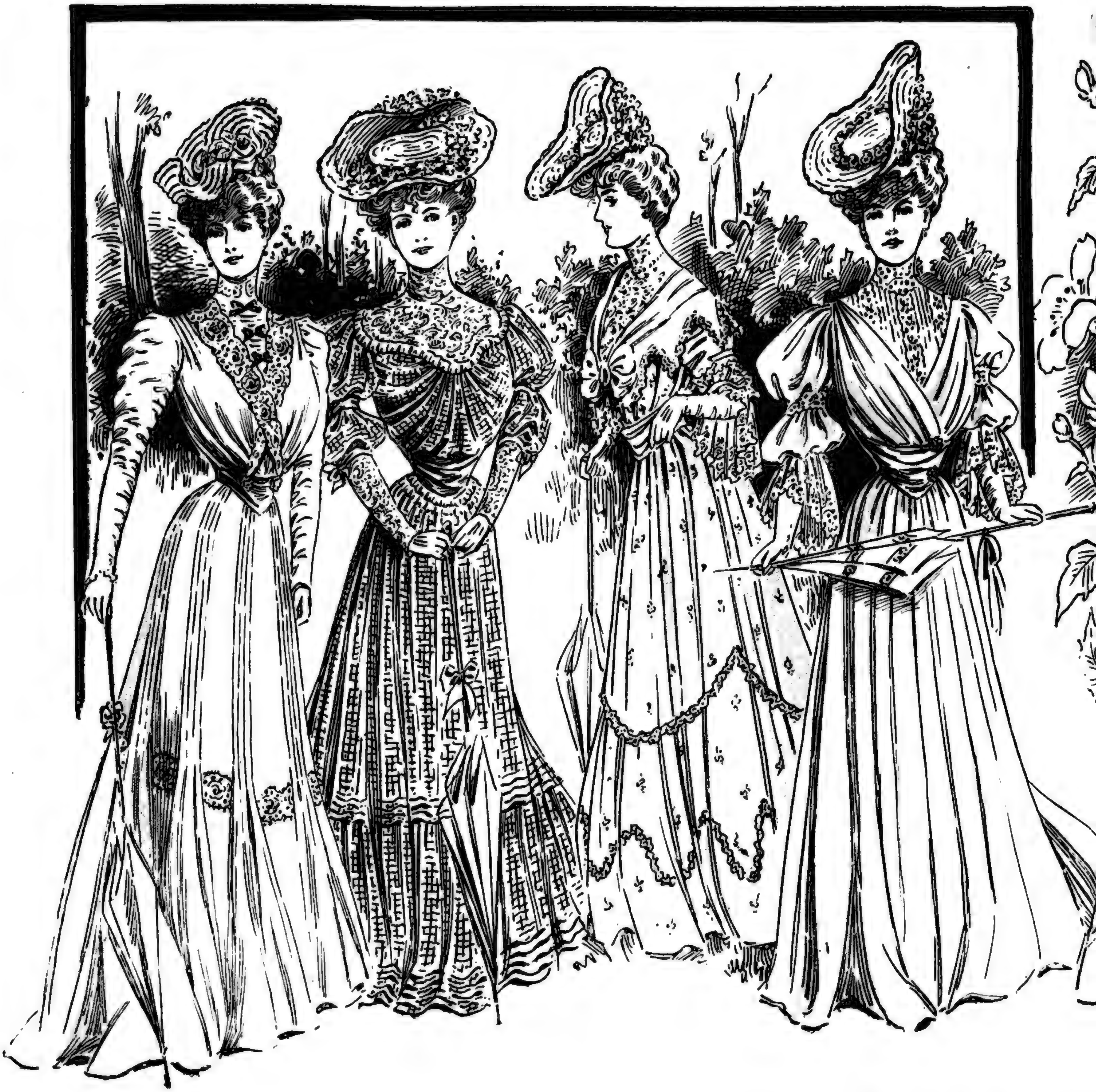
Beware of Worthless Imitations or Substitutes.

No. 5285 No. 5286 No. 5287 No. 5288

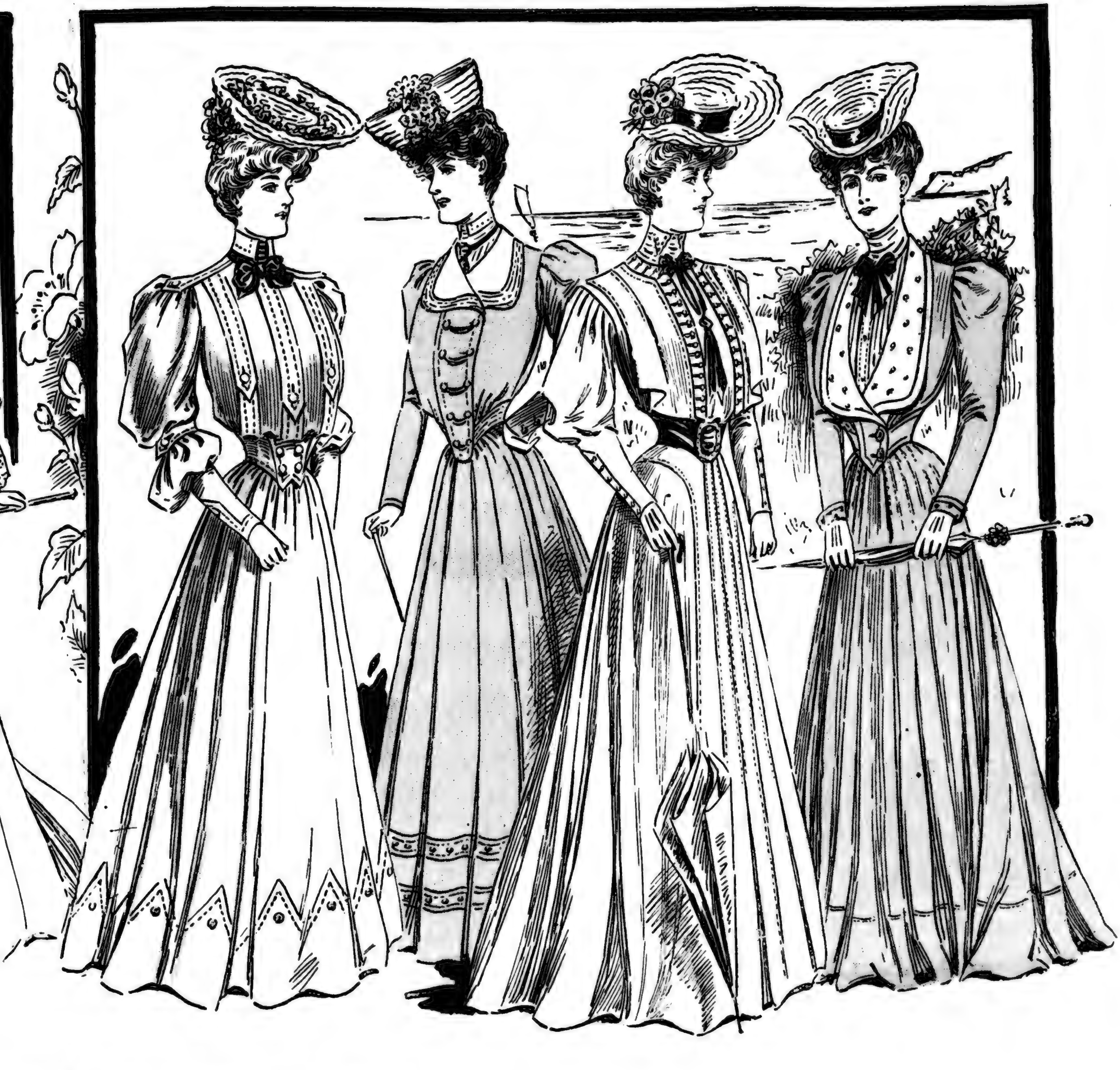


SMART SUMMER STYLES

For Descriptions

Price of Paper Patterns, Pleated or Tucked Skirts, each 1s. 0½*d.; Skirts. Foundation Ski*

No. 5239 No. 5240 No. 5241 No. 5242

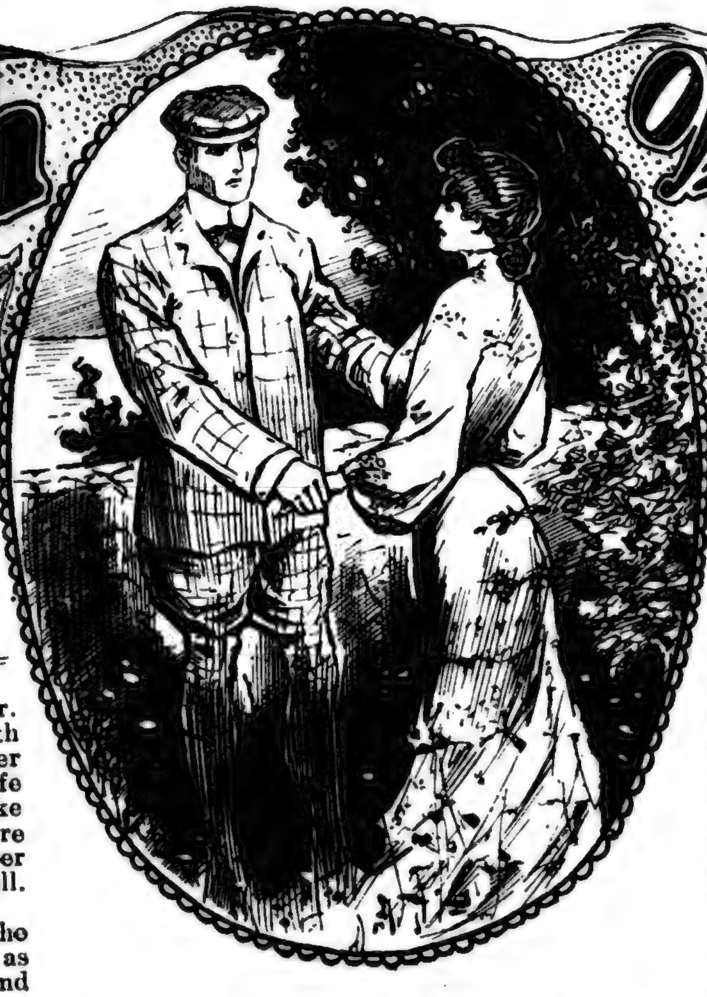


TYLES FOR LINEN, MUSLIN, &c.

escriptions see Pages 36 *to* 42.

ndation Skirts, Coats, or Bodices, each 6½*d., post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

A Bunch of Violets.



An Episode.

By HERBERT S. SWEETLAND.

I AM sorry I can listen to you no longer. I have told you what my plans are with regard to Phyllis. You cannot afford her the luxuries to which she has all her life been accustomed. I am sorry, for I like you—we all like you; but at twenty-two you are barely on the threshold of life. You will get over this disappointment, and—er—I think that's all. Good morning."

It is bad to see on a handsome young face the blended expression of rage and despair such as dwelt on that of Wilfrid Carey. Tall and erect, tanned, broad-shouldered, wearing riding breeches and gaiters, he was a goodly sight to look upon—six good feet of athletic manhood.

"So, though you know it will break both our hearts, you intend to marry Phyllis to a spindle-shanked, bald-headed, white rabbit, who is five and twenty, and looks five and fifty."

The mouth of Banker Trefusis twitched involuntarily. He was a hard man, who seldom saw the humorous side of things, but a young lover as emphatic as Wilfrid amused him. Mr. John Cawthorne, the "White Rabbit," was very wealthy. The idea of Wilfrid Carey, son of a retired officer who had left his only son a bare two hundred a year, pitting his beggary against young Cawthorne's wealth had, to the banker, its humorous aspect.

"You can put it that way if you like," he said drily. "Now go. You may say farewell to Phyllis. You are wise to think of emigrating—and remember you have given me your word of honour not to communicate with her. I wish you luck, my lad, whatever career you may choose," said the banker more kindly, and Wilfrid stepped through the open window, and before seeking Phyllis leant over the low stone wall bounding the garden, and sniffed up the sweet breath of the sea.

Violets were in every nook and corner at the foot of the old stone wall; their scent blended with the salt-laden air—a few apple-trees were thrusting forth tentative petals of pink—birds were singing—the world seemed full of wooing and cooing, of love, sunshine, and song.

It has been said that Devon violets possess a scent all their own; but that the scent of the violet and the odour of spring have permeated West Country literature and live as a living memory in minds of Devon men far over seas, is a fact beyond dispute, whether the former statement be an exaggeration or not.

It was evident Phyllis had passed through her father's study ere making her way into the garden, for her beautiful lips trembled, her eyes were full of unshed tears.

Taller than many women, she was bareheaded; masses of blue-black hair, silken and glossy, were coiled upon the well-shaped head. Large violet eyes, heavily lashed and lidded, gave infinite sweetness to the delicate face. She was dressed in white, wearing a knot of violets at her throat, another at her waistbelt. For a moment neither spoke. Half-blinded with tears she held out both hands, clasping his, then he drew her to him; her face nestled upon his broad shoulder; she sobbed quietly.

"This is good-bye, my sweetheart, Wilfrid."

"Yes, my darling. It would be a cruel mockery to ask you to wait for me," he said excitedly. "I may succeed—I may fail."

"You will never fail, Wilfrid," she replied confidently.

"You—you will not marry Cawthorne?"

"Don't! don't!" she said. "Don't you know I am tied hand and foot—that—that Mr. Cawthorne's co-operation in the firm is essential? I have just seen my father—and——"

"And he is prepared to sell you to Cawthorne!" said Wilfrid bitterly: "and you are prepared——"

"To rescue my father at the price—at the price of a life of misery and a broken heart, Wilfrid! Now, my darling, my beloved, leave me, while I am brave and strong."

Taking the fresh violets from her dress she handed them to her lover, first brushing them with her lips, and then, too moved to speak, she threw herself once more into his arms, their lips clung together for a moment, and she re-entered the house.

Wilfrid slowly made his way back to the village.

That the bank of Trefusis was really in any difficulties whatever, he did not for a moment believe, but that old Trefusis had played upon his daughter's feelings, had appealed to her genuine love for him, had painted things at their very worst, seemed only too probable. Wilfrid was half tempted to turn back and argue matters out with the old gentleman, but after his parting with Phyllis he felt stunned and shaken; besides what could a pauper like himself do against Mr. Cawthorne?

And so Wilfrid made his way to Exeter, and, calling upon his late father's solicitors, drew the whole of his father's legacy, and, in due course, sailed Eastward Ho, carrying a heavy, heavy heart, a vision of a plaintive little mouth, of a pair of eyes like violets overcharged with dew.

. . . .

An expert has laid it down as an axiom that one man out of every nine hundred and ninety-nine, and no more, makes his fortune in Australia; so Wilfrid and his chum may be accounted lucky, for, though far from fabulously wealthy, they had done well with the land they had taken up and stocked, and now, to crown all, gold had been found in their district, a company had made the partners a more than handsome bid for the right of exploring, and they could, had they chosen, have sat down for the rest of their lives with folded hands—which was "not their nature to." Three years in the "back-blocks" had hardened Wilfrid amazingly. Though still slim, he was broader in the shoulder, narrower in the flank, bearded, bronzed by exposure to all weathers, his face holding that inscrutable calmness that the vast silence of the bush brings to every man in time. And in all those years not a newspaper, not a line had reached him from the old country that even colonial-born Australians call "home."

"Partner, I am getting deadly homesick," said Wilfrid.

"Well, you have no one to go home to on the other side, any more than I have, sonny. Ride into Bluefields, and see how they are getting on with the shaft they are sinking. Thank God, we are well out of the "rush" here, but you may meet some Britishers to cheer you up; and see if there are any letters."

So Wilfrid somewhat morosely started on his twenty-miles ride, passing, as he neared Bluefields, every possible conveyance, every possible type of humanity, from "sundowner" to Chinaman—characteristic of the early days of a gold-field.

There was only one letter stuck up in the post-office window waiting for some passer-by to take it on to "Glencoe"; it was in the handwriting of the Exeter solicitors, the only people who knew his address, and was directed to himself.

It was soon in his possession, and tying up his horse to the hitching post, he sat on a baulk of timber, and opened it.

It contained another envelope in writing he knew and loved, and enclosed a withered bunch of violets, tied up with several strands of long, silky, blue-black hair.

A deep sob rent the man as he pressed them to his lips; he fancied he could smell their vanished fragrance. He recalled the subtle odour of the petals he had, so long ago, crushed underfoot when waiting for Phyllis. He half rose, and there before him, not over well dressed, but dapper, pale-eyed, short-sighted and blinking, stood the White Rabbit—John Cawthorne!

"Heavens, Cawthorne! What does this mean? Where is your—your wife?" And then he remembered the violets in his hand; saw, too, that Cawthorne had seen both them and the envelope.

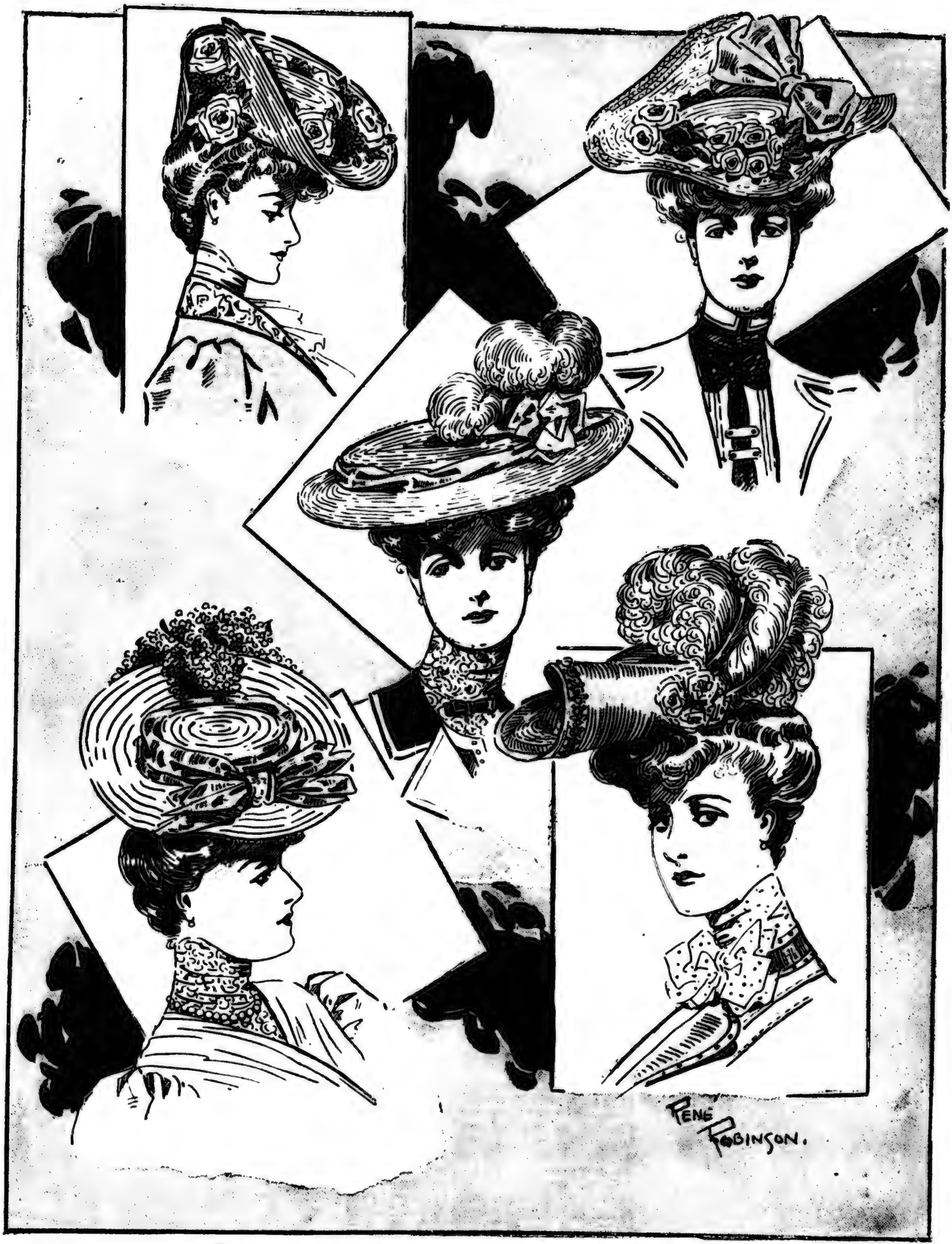
"I'm—I'm looking out for a job!" blinked the Rabbit.

"Come here, and tell me everything!" And with rough welcome he half carried the man into the saloon—or, rather, "bush shanty," for it was nothing better—and poured out a "three-finger tot" of whisky for each.

"Well—it—it was all no good. She—she was prepared to keep her word to her father, but—well, I wasn't. I saw she was breaking her heart for you—a much better man—and I was fond enough of her to want to see her happy; for we were pals before we both fell in love with the same girl—and—" he said wistfully, and choked over his tumbler—"and I joined the old man, and eight months ago the bank cracked up. I lost every cent I had, Trefusis was had up for fraud and blew his brains out—and I think that's all." And the little man blinked more than ever.

"Your patterns are so excellent I do not care to use any other."—A.

No. 5243 No. 5244 No. 5245


RENE ROBINSON.

No. 5246 No. 5247

TYPICAL SUMMER HATS.

For Descriptions see Pages 36 to 42.

"And where is Phyllis?"

The Rabbit blushed hotly. "I—I had a hundred or so saved from the wreck, and set her up in a dressmaking business in Exeter—she's doing well," he added almost apologetically.

For a moment Wilfrid did not speak. Something choked him, then the grip he gave the Rabbit made the latter roar aloud, and that—perhaps combined with other circumstances, brought tears to his weak eyes.

"Good gosh! Bunny, I didn't know you had it in you. If you'd like to kick me, you may. Now, let us strike out for Glencoe. I can borrow a nag for you."

The moon was high when they rode into the yard at Glencoe, and unsaddled. Wilfrid's chum had known Bunny at Harrow; the three men sat talking far into the night, and it was arranged that Cawthorne should take charge of the books of the station while Wilfrid set out on a twelve-thousand-miles voyage for the benefit of his health—and this time bound Westward Ho!

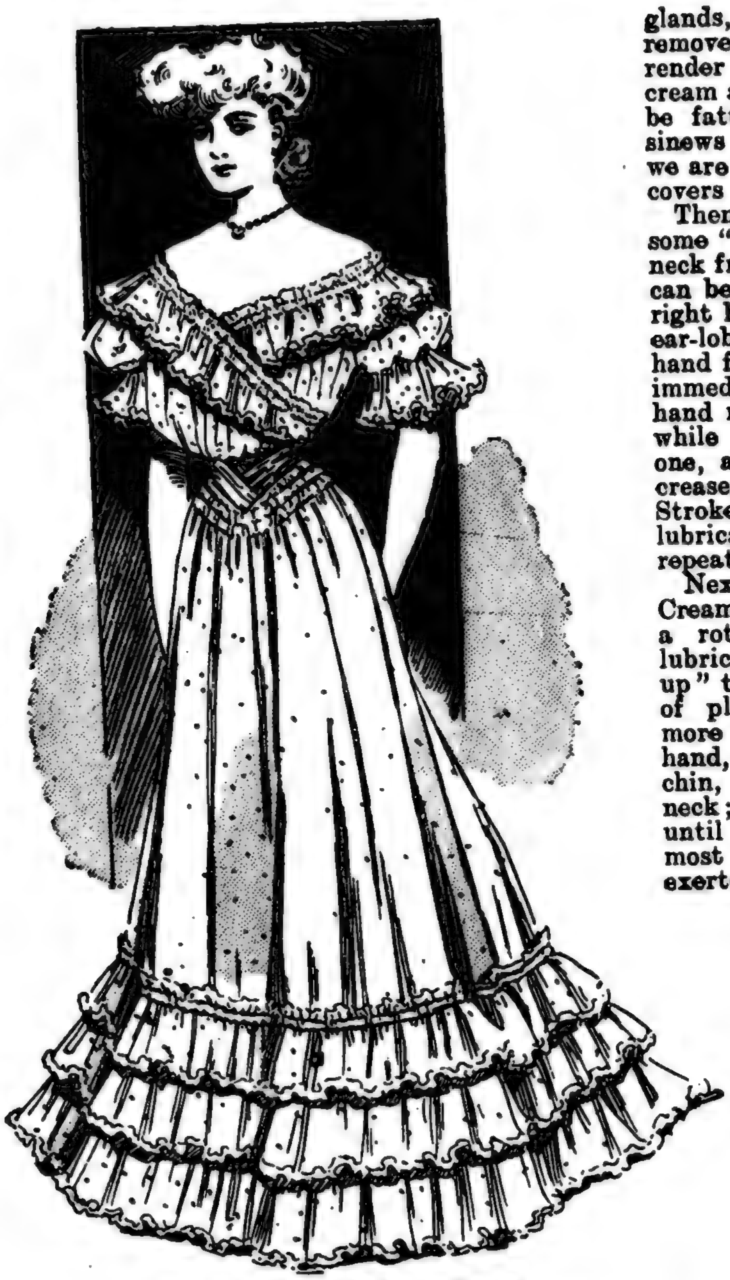
. . . .

He was shown into a sort of reception-room, where it was evident the lady customers sometimes took tea. Many little Japanese tables were scattered about bearing delicate cups of porcelain, in the centre of each a bowl of violets—the air was full of their fragrance.

He drew his own withered blossoms from their envelope with a hand which trembled, and then he heard a glad, sobbing cry as the portière was drawn aside—

"Wilfrid, my own, own Wilfrid!"

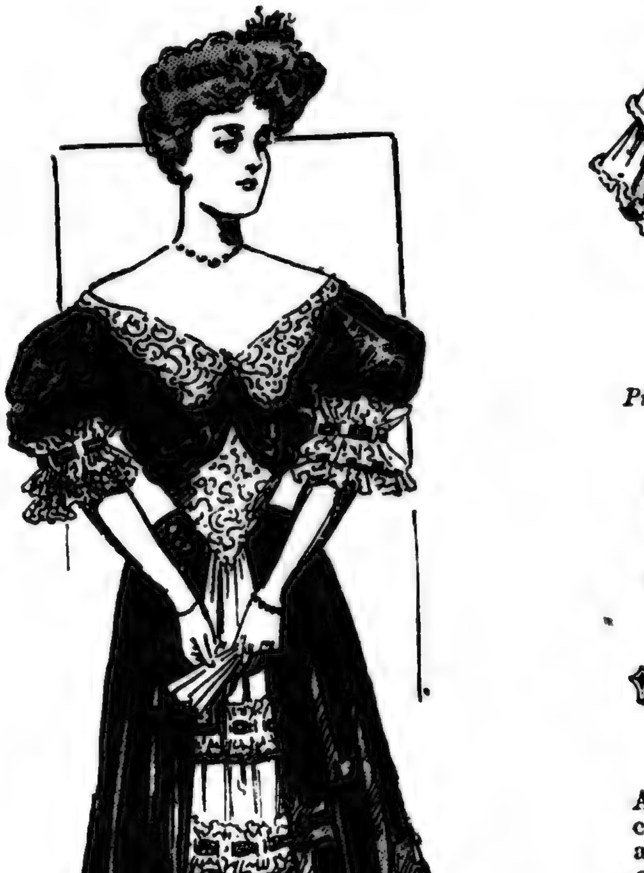
(The End.)



No. 5249. Girl's Ball Frock.

For Description see pages 36 to 42.

Price of Paper Patterns, Skirt, Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*



No. 5248. A Velvet Dinner Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

Personal Appearance.

HOW TO MAKE IT MORE ATTRACTIVE.

By Mistress Anne Page.

NECK MASSAGE.

The swan-like neck of the poets' songs, swan-like in roundness, smoothness, and whiteness, and in being the pillar that proudly carries the head, is not the lucky possession of every woman. And the beautiful throat that is usually hers in childhood soon loses its loveliness if left to itself, and it first sinks into that hollow we call a "salt-cellar," and then proceeds to develop wrinkles in rings that generally run round the front from ear to ear, and to show tendons and a "stringiness" that are anything but pretty.

With even quite a young-looking face one often sees this "ageing" tendency of the neck, perhaps because more attention has been paid to the face daily; but as at any moment when we turn our head to look at something behind or beside us our neck may betray one of two facts, either that we are older than we look in the face, or that we are neglectful of an important point in our personal appearance, we should by nightly massage keep, or endeavour to restore its early beauty.

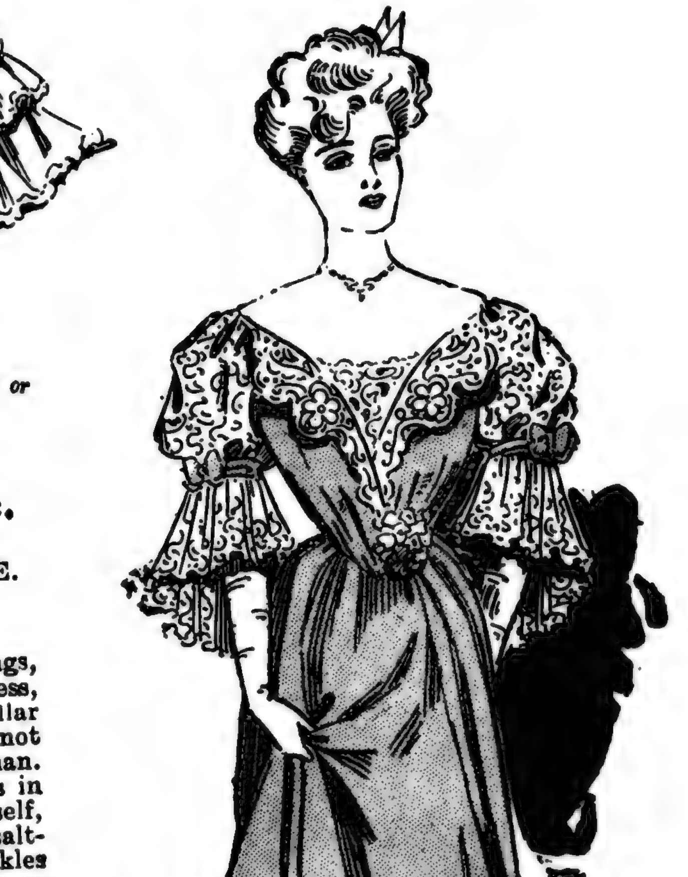
To get good results in a reasonabe time from this massage, the lubricant used should be "Earle's Marrow Cream," which costs 4s. a jar at Mrs. Earle's, 92, Bold Street, Liverpool, and can also be obtained from her daughter, Miss Marie Earle, at 30, King Street, Manchester.

The skin should be washed in the same way that I directed for the face-washing (in our April issue), because it will not do to begin operations with a cream on a surface from which the accretions brought there by the sweat glands, through the pores, have not been removed. Moreover, the warm water used will render the skin more ready to absorb the cream and carry it to those tissues that want to be fattened in order that all traces of these sinews may be hidden in the plump neck that we are about to develop, and that the skin that covers all may be made smooth as satin.

Then, having quickly dried the surface, spread some "Marrow Cream" on the right side of the neck from the back of the ear where the tendon can be felt to the salt-cellar in front; put the right hand on the jawbone just in front of the ear-lobe, and draw the four fingers of the left hand from the nape of the neck at the back to immediately under the chin. The fingers of this hand must frequently be dipped in the Cream, while the movement is to be a light stroking one, and the maxim that "gentle rubbing increases flesh" must ever be borne in mind. Stroke thus thirty times on the right side, then lubricate the fingers of the other hand, and repeat on the left side.

Next, in the "salt-cellar" spread some of the Cream, and gently but thoroughly rub it in with a rotary movement of the fingers. Then lubricate the forefinger and thumb, and "wake up" the tissues of that hollow place by a series of playful pinches, and, lastly, after taking more cream on the fingers and thumb of each hand, place the thumbs together under the chin, and let the fingers meet at the nape of the neck; then draw the fingers quickly forward until they touch the thumbs. This must be most lightly done, and no pressure must be exerted, especially by the thumbs.

(To be continued.)



No. 5250. Matron's Dinner Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, Foundation Skirt, or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

"I have made my first coat and skirt from your free patterns of this month, and I am very pleased indeed with them."—R.

SPENCER EDGE.

Employments for Ladies.

THE ENGLISH GIRL IN PARIS.

Doubtless many of my readers are familiar with the gay city, as it is, of course—despite the rivalry of Vienna and New York—the headquarters of fashion, and thither go dressmakers and milliners by the score to complete their education with the votaries of Madame la Mode.

But a foreign city and a foreign land and an alien tongue are bewildering, save to the travelled. Therefore the Registry of the Girls' Friendly Society performs a most useful service; indeed, a service that cannot be too highly valued, when one thinks of what might be the fate of a girl arriving a stranger in a strange land, were it not for institutions such as this. From the current issue of that useful paper, "Women's Employment," I quote the following facts, which should be of use to any girl who contemplates going to work abroad:—"Most of our members find situations in Paris; but some go still farther afield. One has gone this year to Athens with the sister of the wife of our ambassador. We have placed others in Spain, Italy, Russia, Roumania, and even in South America. . . . It should always be considered in taking situations in Russia that in many, very many, houses the standard of home comfort is below that of Western Europe, so that a girl may find herself extremely uncomfortable without any intention of unkindness on the part of the employer. I do wish we could teach girls not to 'burn their ships' behind them, by taking situations so far away when they have not sufficient money to return if they are ill or unhappy. . . . The most difficult factor we have to deal with, and one we cannot too seriously commend to the notice of young people coming out to Paris with the intention of earning their livelihood by tuition, is that they often bring very different qualifications from those demanded here. A superior teacher is seldom asked for by a French family, modern French ideas demand that boys and girls should receive their chief instruction in the various lycées-cours. The kind of girl wanted is not one who considers that she can teach everything, and is above soiling her fingers. Life is lived here on much simpler lines than in England, and English girls in good French families are often expected to assist in various little ways in household matters. A girl with refined and simple manners speaking good English, with a knowledge of her own language and literature, knowing some music, and able to superintend the French lessons of her pupils, will not wait long for an engagement. Above all she must be neat and quiet in her dress, as French girls are always accompanied in their walks, and it is obvious that the governess conducting them must not attract attention by her clothes. The "gouvernante" or nursery governess is also always in great request, and a bright capable girl, with no pretentions, but a genuine wish to please, who will fill such a post well and faithfully, is generally kindly and liberally treated, though, by way of caution to new comers, we must add that there are usually six girls on the spot seeking every vacant post, and, therefore, it is impossible for those who sit quietly at home to expect that good situations are obtainable by letter or advertisement. . . . We have been able to find some good positions for our members through the medium of the 'Adelphie,' a society of French ladies who are doing a work somewhat on our own lines for girls of all nationalities. These ladies are always willing to give us introductions to families requiring teachers. . . Good openings are also to be found in the Ecoles Normales Colleges for training teachers. Miss Williams, who has done such a splendid work in reference to the founding of the 'Franco-English Guild' in Paris, is deputed by the Minister of Public Instruction to hold examinations in England qualifying for these positions. A girl pays £16 a year and gives not more than ten hours' English lessons weekly. In return she receives board and lodging, and the great privilege of attending the French classes. At the end of two years she can take her certificate in French, and teach in any high school in England. The advantage of these positions for acquiring French over the usual method of trusting to chance to pick up as much as one can, is obvious; and when members can afford it, and wish to learn the language, no better plan can be followed."

I think these hints will be of use to many of my readers who may contemplate taking situations abroad, and I need only add that the address of the G.F.S. in Paris is 50, Avenue d'Jena.

FREE REGISTRY.

No. 325.—Will take skirt work from dressmakers. Dresses for hospital nurses, servants, children. Print dresses from 6s. 6d. Merino, alpaca, pique, &c., from 17s. 6d. Postage 6d. extra. Cash with order.

No. 348.—Dressmaker, good cutter and fitter, five years in last post, wants work at ladies' houses.

No. 350.—Costumier makes up ladies' own materials (Tonbridge).

No. 357.—Lady, complete invalid, would be most grateful for orders for work. Prize winner. Every sort of garment knitted; all kinds of crochet; trousseaux, layettes, and lingerie of all kinds hand-made. Bridge purses—a great novelty. Specimens. References.

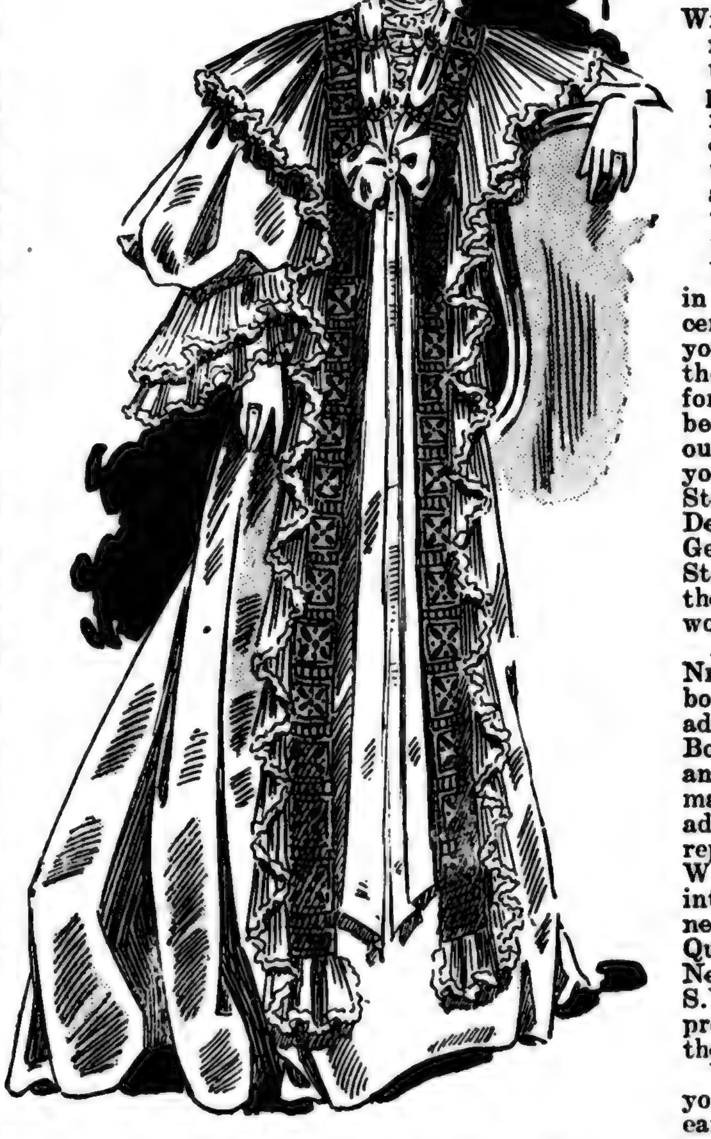
No. 358.—Dressmaking. Costumes from 10s. 6d. Blouses, plain, unlined, 2s.; boned and lined, 3s. 6d. Recommended.

No. 359.—Dressmaking at ladies' houses, by day or week. 2s. 6d. daily. Experienced.

No. 360.—Dress and mantle maker. Materials made up at ladies' houses. West End experience.

No. 361.—Dressmaking at ladies' houses. Many years' experience at a Court dressmaker's. 3s. 6d. a day. Blouses, 6s. 6d.

No. 362.—First-class dressmaker wants work at home, or would go as assistant or partner in high-class business. (Ealing.)



No. 5251. Elegant Evening Wrap.

For Description see pages 36 to 42.

Price of Paper Patterns, 1s. 0½d.*; post free, of* Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

ANSWERS TO CORRESPONDENTS.

NOTE.—All letters should be sent to Miss Winifred Jones. Correspondents are especially requested to observe this as otherwise delay inevitably occurs.

Will correspondents kindly take note that under no circumstances will a private reply be sent unless a stamped envelope and twelve halfpenny stamps be enclosed? And any queries must be accompanied by a stamped addressed envelope. So many letters have reached me asking for a reply and enclosing no stamps or stamped envelope that I am obliged to make this announcement. Answers crowded out of the paper will appear the following month.

Work Wanted (L. M.).—I am putting a notice in for you. A "complete invalid" has my sincere sympathy, and I will certainly recommend you when I can. For knitting, fancy work, &c., there is really little or no demand, and except for charitable people I fear orders would never be given. Your second letter I will reply to in our next issue; it is too late for this one. Do you know the Ladies' Work Society, 31, Sloane Street; or the Gentlewoman's Work Society, Depôt, 55, Church Road, Norwood; or the Gentlewomen's Self-Help Society, 17, Conduit Street, W.? You might write to any or all of these, and see if they can help you. It might be worth your while to enquire, at any rate.

Associations Where Ladies Can Sell Needlework (F. M.).—I don't know of any small book of the kind you mean. You can obtain addresses, &c., from the "Englishwoman's Year Book" (price 2s. 6d.), but it is a bulky work, and contains varied information of all sorts of matters concerning women. Here are some addresses of work societies, and also see my reply to "L. M.," where I give other addresses: Working Ladies' Guild, 251, Brompton Road (an introduction by an associate is absolutely necessary); the Norland Work Rooms, 105, Queen's Road, Bayswater; the Decorative Needlework Society, Ltd., 17, Sloane Street, S.W. I can give you other addresses in the provinces, Scotland, and Ireland, but I trust these may be of use.

Work Done (Mrs. M.).—I am glad to hear that you find needlework a satisfactory mode of earning a living. I have forwarded your letter to my correspondent, but I know that she has employed someone already. Still, she may be glad of your address. It is good to learn that you find Myra "most useful and reliable."

(For further Answers see page 48.)

Miss S. B. writes:—"I have found the competitions very interesting, and am more than delighted with my prize."

They are also sold in assorted packets of fifteen, at 1s. 6d., post free.

MYRA'S LIBRARY OF NEEDLE-WORK.

The Handbooks are published at ONE PENNY EACH (1½d. post free).

An Important Series of HANDBOOKS, plentifully illustrated, dealing with all kinds of PLAIN AND FANCY NEEDLEWORK, for Amateur or Professional workers.

No. 1, SEQUIN AND JEWEL EMBROIDERY.—This handsome handbook contains over 20 Illustrations and full descriptions for making this new and beautiful style of Art Needlework. The most expensive Sequin trimming can be made at very small cost.

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No. 17, CROCHET LACE.—20 Illustrations of Link Pattern, Maltese, Diamond, Fan and Braid Lace. The descriptions are carefully written, and some very handsome designs are given.

No. 18, LACE BRAID WORK.—Illustrated by 32 engravings. Describes the working of Picotina, Honiton Lace, Pompadour, and other Embroideries suitable for Tea and Sideboard Cloths, Duchesse Table Covers, Sachets.

No. 19, WOOL KNITTING.—How to knit Babies' Boots, Gaiters, Socks, and Bonnets, Shawls, Underskirts, &c. 20 Illustrations.

No. 20, RIBBON and OTHER EMBROIDERIES.—Contains a variety of designs for Tea-cloths, Table Centres, Tea Cosies, Nightdress Cosies, Cushion Covers, &c. 27 Illustrations.

No. 21, SMOCKING (Part II.).—Illustrated by 29 engravings. Contains some very pretty, effective, and useful designs for all classes of material.

No. 22, DRESSMAKING (Part I.—The Bodice).—Treats of the Choice of Materials, Self-Measurement: Cutting, Fitting, Pressing and Boning Bodices. Illustrated by nearly 30 diagrams.

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No. 26, WOOLLEN COMFORTS FOR SOLDIERS AND SAILORS (well shaped, quickly made); Balaklava Helmets, Cholera Belts, Tam-o'-Shanters, Socks, Guernseys, Cardigan Jackets, &c.

No. 27, WOOL CROCHET WORK (Part III.).—A very interesting number for home use. It contains illustrated directions for making Doll's Petticoats, Combinations, Drawers, Stockings, Cape, Hat, Shoes and Outdoor Costume, Petticoat for a Girl, Ladies' Slippers, Knickers, Shawls, Knee Cap, Gentleman's Waistcoat, &c., &c. 18 illustrations.

No. 28, SMOCKING (Part III.).—Contains an entirely new set of designs for the Ornamentation of Dresses, Blouses, and Children's Frocks, Pinafores, and Cloaks. Is illustrated by 30 engravings.

No. 29, KNITTED WOOLLEN GARMENTS FOR INFANTS. This work is entirely devoted to Children's Knitted Woollen Clothing. Every design has been carefully worked out from the actual garments, and is fully described and illustrated. The contents comprise Infant's Vest, Jacket, Hood, Boots, Vest with Sleeve, and Overall. 18 illustrations.

No. 30, PILLOW LACE FOR BEGINNERS.—21 Illustrations, all fully described. This work deals chiefly with Buckinghamshire or Torchon, a very pretty and simple lace.

Of all Newsagents and Bookstalls.

BEETON and Co., Ltd., 10 and 11, Fetter Lane, E.C.

Home Decoration.

SUMMER CHANGES.

ALTHOUGH we no longer don white muslins on May Day, as I believe our grandmothers did, nor dress up our fireplaces in a fearful mixture of tinsel and paper, which could not be disturbed, be the weather what it might, yet with the opening of this "merry month" we may very well make certain preparations in our rooms for the summer which cannot be very far off.

I think people scarcely reflect the seasons sufficiently in their houses. They make summer schemes for their gardens and their wardrobes, but that their rooms should require anything beyond the orthodox spring cleaning does not enter into their minds. Yet when we think of the difference, on a hot summer day, between a drawing-room which is still wearing its winter garb of velvet curtains and tapestry-upholstered chairs (redolent of nothing more romantic than smoke), and another room fresh in its summer war-paint of chintz and muslin, with a suggestion of pot-pourri, one appreciates the wisdom of women who do so adapt their rooms to the seasons. Nor is the notion an extravagant one, though at first sight the idea of two sets of curtains and coverings seems to suggest additional expenditure.

It is the summer sun that works havoc with curtains of serge, velvet, or brocade; and if these are well shaken and put away in brown paper at the end of April they will go on for perhaps three times the length of time they would otherwise last. Then the summer hangings represent so very small a sum. Dainty cretonnes are to be found now at sixpence a yard, and these curtains can be sent to the laundry with impunity at the end of the summer; or, in some rooms, net curtains alone suffice, and these cost anything from 4s. 6d. a pair. Other windows, again, lend themselves to the dainty little flounced brise-bise blinds, which can be bought all ready to slip on the rods for about a shilling a yard.

So much for the curtains. Then the furniture need not be allowed to display to the summer sun the tapestry covers which have done duty all winter. The sofa and chairs should be taken out of doors, thoroughly beaten and brushed, and rubbed over with ammonia and water to restore the colour. They should then be fitted with cretonne or chintz covers of a pretty floral pattern. Of course, it is a convenience to have two sets of these loose covers, but where economy must be considered it is possible to spare them for a few days' visit to the washerwoman.

The sofa and chair cushions, which may have been arrayed in covers of brocade or velveteen, should be undressed, and where these winter coverings are worth keeping they should be put away against the approach of the next dark days. Their place can be taken by the pretty frilled muslin slips, which look so fresh in hot weather, or covers of coloured linen with a square of coarse guipure laid on. The velvet mantel-slip which has braved the smoke from some seven months' fires must also be sent into banishment, and one of fresh green damask substituted. Thick table-covers may give place to those of tissue or damask, and a dozen other little touches will occur to anyone who enters into the spirit of the thing. Then the furniture itself can be re-grouped so as to bring it into sympathy with the summer spirit of the room.

In winter the window is a thing of no importance, and if it is a bay it probably disappears altogether at night behind a pair of heavy curtains drawn across its little recess. For summer this little place must be cultivated as a cool spot for tea, and the screening curtains can be bodily removed. I see no reason why one should not have a movable window-seat, as a fixed one is practically useless the greater part of the year. If made in the form of three small, low benches, it would be easily put away or used in some other capacity through the winter, and would certainly be a valuable addition to the summer aspect of the room. It should be enamelled white, and I should prefer three separate fat pillows to the usual fitted cushion; these should be covered in chintz or cretonne to match the short window curtains.

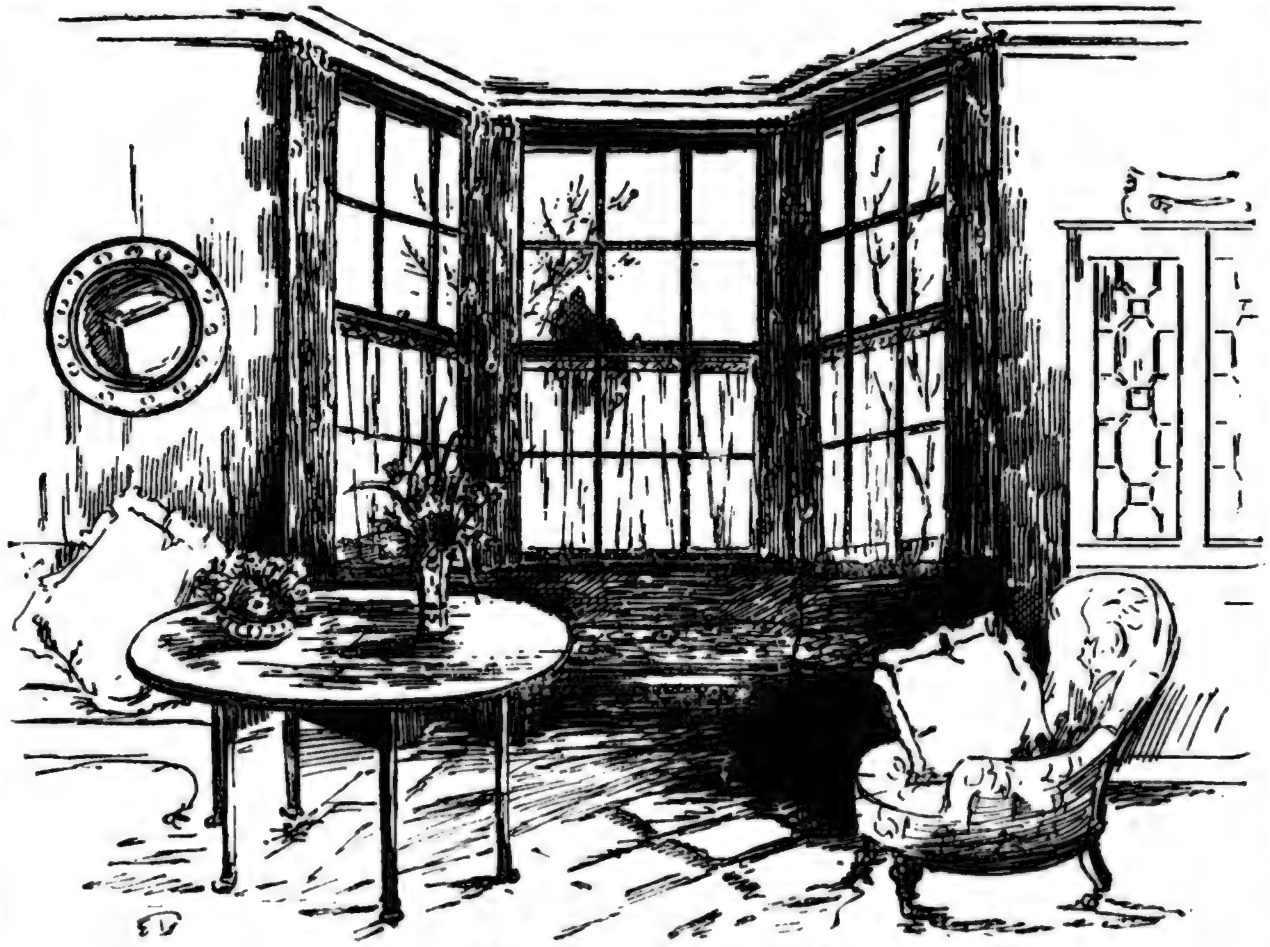
The sofa has probably stood near the fireplace through the cold weather, but can now take up its position elsewhere—perhaps back to back with the piano across a corner, unless the household is a very musical one. The chairs, too, can be more scattered, and the general grouping of the room less condensed than in the cosy fireside days.

Bedrooms, too, can naturally share in this seasonable transformation. Serge curtains can be taken down, and linen or cretonne ones hung instead; the winter bed-hangings can give place to cool chintzes, and the coloured bedspread may be stored away, a frilled muslin one taking its place.

It it not at all a bad plan, where the bedrooms are very sunny, to put the carpets away after spring cleaning and lay squares of matting in the bedrooms instead, with just a few cheap rugs. Besides looking cool, this really tends to keep the rooms fresh and nice, and, of course, adds enormously to the lifetime of the carpets. These changes are all very little trouble, and, in the end, practically no expense, while they certainly prevent any monotony in the home, and ensure its looking appropriate all the year round.

In Paris this transformation take place as a matter of course.

J. LESLIE.



ARRANGEMENT FOR A BOW WINDOW.

Reigate.—"I beg to state that your patterns and book are a great help to me and to my trade generally."—E. M. Poole.

SPENCER EDGE

COOKERY AND HOUSEHOLD MANAGEMENT

HOME-MADE BREAD.

IT is a lamentable fact that the making of home-made bread is fast becoming a lost art.

Bakers' shops and bakeries have grown up like mushrooms on every side, and while most excellent bread is doubtless made in these, it is only reasonable to acknowledge that it cannot be either as economical or as wholesome as bread made and baked in one's own kitchen.

The reason is not far to seek. First, we know exactly WHAT we put in, and, given pure flour and good yeast the result is good, pure bread—not bread which, though it cannot now be adulterated as in old times, by potatoes, beetroot, turnip, rice, &c., may be kept within the letter of the law and yet rendered much less nutritious by the use of baking powders of more or less harmful effect.

Secondly, we know HOW MUCH value we get in direct weight of bread. I make no vain attack upon bakers in general, but it is a fact that within the last few weeks it was stated in evidence before a Committee of the House of Commons that 70 or 80 per cent. of the bakers of London sell bread under weight.

The making of bread is such a womanly accomplishment, it is so easy to learn, so satisfactory when learned, that the thought of allowing it to die out for want of instruction is intolerable.

WHAT KIND OF FLOUR SHALL BE USED?

Not, if the bread is to be distinguished for its nourishing qualities, the very finest white flour, because, in order to ensure purity of colour, a great deal of its nutritive value is refined away, and it is more suitable for fancy breads, cakes, pastry, &c., where appearance rather than nourishment is the desideratum.

The most useful flour for household bread is "seconds," as a great deal of the bran is left in it—a great point in its favour.

For brown bread, so-called "wholemeal" flour is used—i.e., flour which has only the very coarsest part of the husks removed. This if the flour is bought in a town. There is another variety of wholemeal, only to be obtained in the country, or on a farm, which is really what it calls itself—the whole meal, husk, bran, and corn, just as it is ground.

How delicious the true wholemeal bread is can, I think, only be realised by those who have eaten it at a farmhouse where the flour used was not more than three months old, and the baking was done in a huge brick oven, in the old style.

GERMAN YEAST VERSUS BREWERS' YEAST.

The problem of fermentation is often made much more difficult than it need be, when brewers' yeast is used, because its quality cannot always be relied on, especially in these days when beer is not always the simple compound it used to be in more simple times.

German yeast is much safer, and, from a long experience, I recommend its use. Its quality can always be tested, if even it were not guaranteed; for if it fails to dissolve when a little brown sugar is mixed with it, and refuses to become a paste, it may be discarded as useless, at once. Self-respecting German yeast consorts happily with sugar, and blends with it easily and thoroughly.

THE PARAPHERNALIA REQUIRED FOR HOME BAKING.

Not a very long list: A bakeboard; a big, deep tin, or ware basin for mixing; a pint or quart basin for the yeast; one large and one small wooden spoon; some bread-tins of various sizes, in which to bake "pan-loaves"; and one or two baking-sheets, on which to bake cottage and other fancy-shaped loaves.

A "bread-pan," either ware or tin, with a tightly-fitting cover, must be provided, in which to store the bread.

THE PROCESS OF MAKING THE BREAD.

Having procured the flour and the yeast, and basins to mix them in, bread-making may begin at once. Suppose 7lb of flour to be the quantity agreed upon, we shall have 8lb to 9lb of bread from it by the time it has been baked. One ounce of German yeast is quite enough to use. I know many excellent authorities give almost double this amount, but I find that a larger quantity tends to too rapid fermentation, and the bread is dry and full of holes in consequence.

Let us put out 7lb of flour in a deep basin, and set it to warm while the yeast is mixed. This should be put in a pint basin, with a tablespoonful of moist sugar, and mixed to a paste with a small wooden spoon, and then about half a pint of tepid water added, and in about half an hour the basin will be filled with bubbles, showing that the yeast is ready for use.

Now, a dessert-spoonful of salt must be well mixed through the warmed flour, and a deep hole made in the centre, leaving about an inch depth of flour at the bottom. Into this hole empty the yeast and water, dust over this a good handful of flour, and leave it, warmly covered up, before the fire, and out of the draught for about a quarter of an hour. It will then be bubbling all over, and the rest of the flour must be worked in, mixing gradually, and adding tepid water carefully, until it is a soft, spongy dough. It is impossible to gauge the amount of liquid to use. The condition of the flour, the state of the weather, both have their effect, and common sense does the rest. When the flour is all worked in, kneading begins. This is the art of so doubling the fists and pounding, drawing forward, doubling over, and pounding the dough again, with the full weight of the body, that by degrees the whole mass is incorporated thoroughly, and may be lifted out of the pan without either sticking to it or to the fingers.

When this has been accomplished (which will take about twenty minutes), dust the basin with a little flour, replace the dough in it, and score it across the top three or four times. Cover it again, and leave it until it has quite doubled its bulk. It is then ready to make into loaves. About an hour to an hour and a half is enough for this second rising.

The baking-tins must be buttered and ready, and then a piece of dough, sufficient to fill it half-full, should be placed in each, lightly patted into shape, so that the corners are filled, and then stabbed three or four times with a fork to make holes for gases to escape.

These loaves must again rise until their bulk is doubled, and then they are ready to put into the oven.

Cottage loaves are simply pieces of dough shaped round, and then scored across deeply to ensure an ample supply of crusty edges; or they may be made in two rounds, one smaller than the other, the smaller one placed on the top of the larger.

Another shape is oval, treated with a long, end-to-end cut from knife. Another variety is a twist, which is three strands of dough, plaited, left to rise, and baked as is any ordinary loaf.

BAKING, OR "FIRING" THE BREAD.

Here is the rock upon which so many would-be bakers split. They forget to have the oven ready. By "ready," I mean just right—not too hot, not too cold.

But how shall we find out what is the right heat? Test the oven every now and then till it is right, by putting in a small piece of kitchen paper. If in two minutes it turns a pale brown, the colour of a deal board, you have arrived at the temperature you want. Put in the bread, let the oven slacken a little after the first ten minutes, and then keep it at an even heat all the rest of the time. Bread bakes in one hour to one and a half hours.

To test a loaf, take it out, and press with the finger upon it. If this leaves a "dent," the loaf is not cooked enough. If, however, the finger makes no lasting impression, it may safely be called properly baked.

THE IMPORTANT POINTS IN BREAD BAKING.

Good flour, good yeast, tepid, not hot, water, good and even kneading, gentle, undisturbed "rising," and careful baking in an oven neither too hot nor too cold.

Allow the steam to escape by turning loaves upside down as soon as they are out of the oven.

Store bread in a covered vessel, but do not put it in until it has cooled completely.

Wipe out the bread-pan every day, and wash it out and thoroughly dry it once a week.

Remember that the mixing and kneading are of more consequence than even the quality of the flour. Poor flour, with excellent kneading and firing, will produce a better result than the very best of flour with poor, half-hearted kneading, and baking in an oven too cold at first and too hot afterwards.

Any questions on fancy bread baking I shall be glad to answer in Correspondence.

LETITIA HOPE.

For Answers to Correspondents see page 48.

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HOW TO CLEAN CHILDREN'S CREAM COATS, &c.—Get a small pie dish, and put 2 cupfuls of flour into it, and place in an oven. When the flour is nice and hot get a silk handkerchief, and lay the article to be cleaned flat upon it, on a table. Rub well with the flour, then shake well. This process is much better than too frequent washings.

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Cookery Recipes and Household Hints

PRIZE COMPETITION

To provide our readers with interesting and original recipes for Cooking and Hints for the Household, we are offering:

FOUR PRIZES, 2s. 6d. each,
for the Four Best Cooking Recipes, and
FOUR PRIZES, 2s. 6d. each,
for the Four Best Household Hints.

Competitors must send in their Recipes and Hints on or before May 15, addressed to 'Mrs. Hope, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

One or both the coupons below must be sent in with the Recipes or Hints.

Competitors must write their Cookery Recipes and Household Hints on *separate sheets*, and put their name and address on each. The sheets can then be pinned together with each coupon.

COOKING RECIPES.
MAY, 1905.

HOUSEHOLD HINTS.
MAY, 1905.

The Result of the Competition will be published in the July number.

WORTH KNOWING.—Dr. Walcott, M.D., writes: "For irritation of the scalp, removal of scurf, and loss of hair I have used HOPGOOD'S NUTRITIVE AND SEDATIVE HAIR CREAM with unfailing success." Dr. Salter, M.D.: "I have witnessed its effects in restoring the hair to an extent truly surprising." Fifty years' success. Bottles 1s. 6d., 2s. 6d., and 3s. 6d., of all Chemists and Perfumers. Wholesale Agency, 51, Frith Street, London, W.

"I have used 'Myra' for nearly nine years, and find it the best of all dressmaking journals."—M. M.

HEALTH AND PERSONAL ATTENTION

(*See MYRA'S ANSWERS IN "MYRA'S JOURNAL"*).

EXTRACT FROM

POSTAL TOILET LIST.

[New and greatly enlarged edition, with chapters on the care of the hair and complexion, &c., and many new preparations, will be sent by return of post, on receipt of stamped address.]

PHILIP H. MASON,

Pharmaceutical Chemist, 25, BANK PLAIN, NORWICH.

IMPORTANT NOTICE.—All Articles in this List admit of Postal Transit, and will be delivered free per post at the prices marked, secure from observation, and carefully packed on receipt of P.O.

Agents for New Zealand: Messrs. Walker, 125, Colombo St., Christchurch. From these Agents any of the Toilet Preparations may be obtained

COLD CREAM OF WOOL FAT AND CUCUMBERS (Nuthall's).—Strongly recommended for general use, both on account of its healing qualities and of its freedom from irritating properties. Wool fat is essentially the natural fat of the Skin, and upon its presence depends the Skin's healthy condition. When absent or deficient, the skin loses its elasticity, becomes dry, and apt to chap and crack. The above Cold Cream will be found to remedy and prevent all these unpleasantnesses, and its continued use will render the skin distinctly softer, more elastic, and of a healthier colour. It is emollient and healing, and will counteract the ill-effects of hard water and of over-exposure to cold, wind, or sun. Its constant use is invaluable for preventing and removing wrinkles and crowsfeet. 3s. 6d.

EXTRACT OF SEA WRACK (Fucus Vesiculosus). — The new remedy for obesity. This preparation has met with a wonderful demand. Its effects in some cases seem magical. It is perfectly safe for the most delicate constitutions. Price 3s. per case.

EXTRACT OF SEA WRACK PILLS.—Are prepared for those who prefer it in this form—each pill containing one dose of the extract at the same price. 2s. 9d. per case

THE GARRISON HAIR DYE.—An absolutely harmless hair dye in one solution. Easy in application, rapid, cleanly, and almost infallibly certain in effect. This is the Hair Dye *par excellence* for those who prefer a dye in one solution. Black or Brown, 3s. 6d. per case.

NORVICIA CREAM AND HERBAL POWDER.—A perfect skin food. Price of case of the two preparations, 3s. 6d. By the combined use of these novel and most successful preparations the beauty of the complexion can be indefinitely conserved, and all blemishes, spots, roughness, and tan effectively removed. They afford perfect media for thoroughly massaging the skin, assisting to a remarkable extent the removal of the worn out and the building up of new tissue, whilst the muscles, upon which the appearance of plumpness depends, are greatly strengthened and developed. The cream nourishes the inner cuticle and subjacent tissue, and the albumen of the powder exercises a like effect upon the outer cuticle.

EMULSINE OF CUCUMBERS.—Dr. Anna Kingsford's Formula, Thin, 3s. 6d. and 10s. 6d.; Thick, 3s. 6d. and 10s. 6d. These Emulsines resemble the Crême Froide in their general properties, but are prepared for those who prefer an emulsion to a cream. The thick Emulsine is especially intended for the prevention of wrinkles, and is also highly recommended for winter use, while the thin Emulsine is adapted for whitening the complexion, and for summer use.

"Against the crowsfeet use Mason's Thick Emulsine. With respect to wrinkles, I have said again and again that nothing removes them so satisfactorily as the thick Emulsine. For flushing of the face and dryness of the skin use Mason's Thin Emulsine of Cucumbers. 'Cool as a cucumber' is, as you know, a comparison that has become a proverb, and with good reason. Mr. Mason has prepared two excellent emulsions of cucumber, thick and thin, which I have not seen equalled. To these he has now added a Crême Froide aux Concombres. As the responsibility for these formulas rests, in a large measure, with myself, you may feel sure I should not recommend them unless I had complete confidence in their excellence."—Anna Kingsford, M.D.

JABORANDI HAIR TONIC.—Prepared from selected South American Jaborandi Leaves, containing the newly-discovered alkaloid Pilocarpine. Highly recommended by medical authority as a hitherto unapproachable stimulant to rapid growth of hair. Used not only to prevent the hair falling, but to stop advance of greyness and induce vigorous secretion of the natural colouring pigment. 3s. 6d., 10s. 6d.

PETROLATE OF SULPHUR.—For promoting the growth of the Hair, and for preventing greyness. A new compound, which not only promotes the growth of the Hair, but also largely increases the formation of its colouring pigment. Its use has the effect of nourishing the Hair and increasing its growth, and also of improving its colour, preventing the increase of greyness, and removing that already existing. Price 2s. 6d.

The effect of this, used in combination with the Jaborandi Tonic, has recently been found *most remarkably successful*. A lady writes, "To arrest the greyness I applied the Petrolate of Sulphur regularly every night, rubbing it well into roots of hair, while in the morning I applied the Jaborandi Hair Tonic with a soft tooth-brush. I am most pleased to tell you that after one month of this treatment, all the greyness has gone, completely."

BLOOM OF STEPHANOTIS.—An exquisite creamy white skin and complexion powder. It imparts a beautiful natural whiteness and youthful softness and delicacy to the skin. The painful "flushing" of the face, brownness of the neck and arms, undue redness of the face and hands, are obviated by one application. For personal appearance at Court, the Ball, or Concert it is indispensable: it represses the unpleasantness of sensible perspiration and its disagreeable accompaniments. Travellers and residents in warm climates will find it invaluable. It so entirely prevents the discolouring action of the sun on the skin that freckles are almost unknown to those who use it. In polished apple wood case, with toilet puff, 3s. 6d.

"For my own part, I am in the habit of recommending Mr. Mason's Stephanotis Face Powder, because I trust him, and know that he is moderate in his charges and honest in quality."—Anna Kingsford, M.D.

HYGIENIC SKIN CREAM.—To all who desire to retain a smooth, healthy complexion, and soft white hands to an advanced age, this cream is indispensable, as it is unequalled for whitening the skin, removing redness and roughness, and healing chaps and cracks. Its absolute purity renders it equally as desirable for the Nursery as for the Toilet. 2s. 6d.

HENNA HAIR DYE (IN ONE SOLUTION).—An entirely vegetable preparation, obviating the use of lead or any metallic dyes. It is guaranteed to be entirely harmless to hair or health. It is most simple in application, and in every way superior to the old-fashioned metallic dyes in two solutions. 3s. 6d., 10s. 6d.

"Of all the brown dyes I have tried, I like best Mason's Henna Dye It is entirely vegetable and harmless."—Anna Kingsford, M.D.

CREAM OF STEPHANOTIS.—An exquisite creamy white skin and complexion cosmetic; imparts youthful softness and delicacy, with a beautiful natural whiteness to the skin. Composed of perfectly innocent ingredients, this Cream has a most beneficial action upon the skin. It obviates in one application brownness of the neck and arms, or undue redness of the face and hands. For personal appearance at Court, at Balls, or other crowded assemblies, it is indispensable, especially as it represses the unpleasantness of perspiration and its accompaniments. In warm climates it will be found invaluable. Also to prevent the appearance of that unpleasant redness or flushing of the face, which is so common annoyance. So completely does it prevent the discolouring action of the sun on the skin that freckles are rarely, if ever, known to those who use it. It subdues the redness of the features caused by exertion, cooling the skin in a most delightful manner. 3s. 6d. per case.

SULPHUR SOAP (for the Hair).—The natural colour of the hair is due to an organic pigment, into the composition of which sulphur and iron largely enter. It is believed that in many cases grey hair is due solely to a deficiency in this natural secretion of sulphur. In such cases the sulphur may be applied to the hair glands by occasionally washing the hair and scalp with the above soap. It is most particularly recommended that in cases of incipient greyness this should be tried before artificial colour restorers are resorted to. It is also the best soap for cleansing the hair before applying any dye or colour restorer, as it greatly quickens and enhances their action. It is also of great service for washing the skin in many cases of eruption and skin diseases. 1s. 1d.

"Better try Mason's Sulphur Soap and soft water."—Anna Kingsford, M.D.

TOILET SACHETS.—These charming novelties form an important adjunct to the Toilet, and are invaluable for improving and preserving the complexion. The Sachets are prepared from certain flowers and seeds, which possess a tonic, preservative, and softening effect upon the skin. By their constant use, the freshness of the skin natural to youth can be preserved to a mature age, the fineness of its texture improved, and the formation of wrinkles and freckles prevented. Where the complexion is already impaired, their use will bring about a marked improvement, and give a much more youthful appearance. There are three varieties of the Sachets, viz., for Blondes, for Brunettes, and Special for those with impaired complexions. 3s. 6d. per box of 25.

WALNUT JUICE AND NUTGALLS.—Having often been required to prepare Walnut Juice for ladies, I have found that it is not perfectly successful by itself as a hair stain. After many experiments I am at last able to introduce a combination of Walnut Bark and Nutgalls, which is perfectly effective in giving to grey hair various shades of rich natural brown, very different from the dull metallic black of lead restorers. It is at the same time perfectly safe (Walnut Juice has been used for centuries as a hair dye). Price 3s. 6d. per case, post free, with full directions.

DEPILATORY (Powder).—Mr. Mason is continually asked by ladies for a Depilatory which will, in one application, not only remove existing superfluous hair, but prevent its reappearance. He wishes clearly to state that it is impossible to do this. All that can be done is to remove the hair, after which an occasional subsequent application on the surface of the skin will prevent it from attaining a visible growth. The above preparation will do this without injury to the skin. Science cannot achieve more. With directions, 2s. per packet.

"Mr. Mason's Depilatory is at once the cheapest and best I know of."—Anna Kingsford, M.D.

EYEBROW AND EYELASH DYE.—A simple and instantaneous application, requiring renewal only at long intervals. Has been much approved, and seems to have met a pressing want. Black or brown, 2s. 6d. per case.

"Nothing will darken the eyelashes permanently except a dye. Mr. Mason sells an eyebrow and eyelash dye at half-a-crown the case, black or brown."—Anna Kingsford, M.D.

GANTS GRAS POMADE.—A novel form of the well-known Gants Gras of the French and Italian perfumers of the last century. By its use (with soiled white kid gloves) the hands may be rendered beautifully white and soft in a few nights. 1s. 6d. per jar.

"The best cure for red arms is the use of a paste made of emollients, and worn all night. Mr. Mason has a 'Gants Gras Pomade' which will suit the purpose. Sleep in kid gloves smeared inside with Gants Gras Pomade. It is far more efficacious than cream rubbed in in the day time."—Anna Kingsford, M.D.

PEROXIDE OF HYDROGEN, OR BLEACHING FLUID.—For giving a bright golden tint to the hair. The only agent that will do this without injury to the hair or to the skin is Peroxide of Hydrogen, which is the base of most, if not all, of the expensive golden washes which are sold under attractive and high-sounding names. Mr. Mason will forward a supply with full directions, post free, 4s.

"Peroxide of Hydrogen is the only safe and convenient hair bleacher known."—Anna Kingsford, M.D.

FOR OTHER HAIR DYES AND COLOUR RESTORERS SEE THE ENTIRE LIST.

SPENCER EDGE

Descriptions of Our Illustrations.

A Gathered Muslin Blouse.

No. 5183, Page 9. A back and two fronts gathered on a 3-piece yoke of thin lining. Added revers of silk edged with lace. Close with hooks and eyes. Tucked collar (tucked to flat pattern) with French collar of silk and lace. One-piece sleeve of muslin with lower sleeve made up with lace insertion and beading. Quantity of 29-inch muslin required, 4 yards. Wear over a fitted slip of silk or mercerised lawn.

Muslin Blouse with Gigot Sleeve.

No. 5184, Page 9. The full fronts are pleated into a plain back. Vest and bands of lace (blouse closes on left of vest). One-piece sleeve. Draped collar (draped to flat pattern) supported on small bones. A lovely but very simple design. Wear over a fitted underslip. 29-inch muslin, 4 yards.

Blouse of Tucked Mousseline de laine and Lace.

No. 5185, Page 9. A yoke and front is made up to one-piece pattern (half yoke and front) with lace. Into this is arranged a tucked back and two tucked fronts of mousseline de laine (tucks wheelmarked on pattern). Vest and collar tucked to flat pattern. One-piece sleeve of mousseline (gathered in two puffs on a lining). Lace lower sleeve. Wear over a fitted slip. Quantity of 29-inch mousseline de laine, 4 yards.

Pleated and Embroidered Linen Shirt.

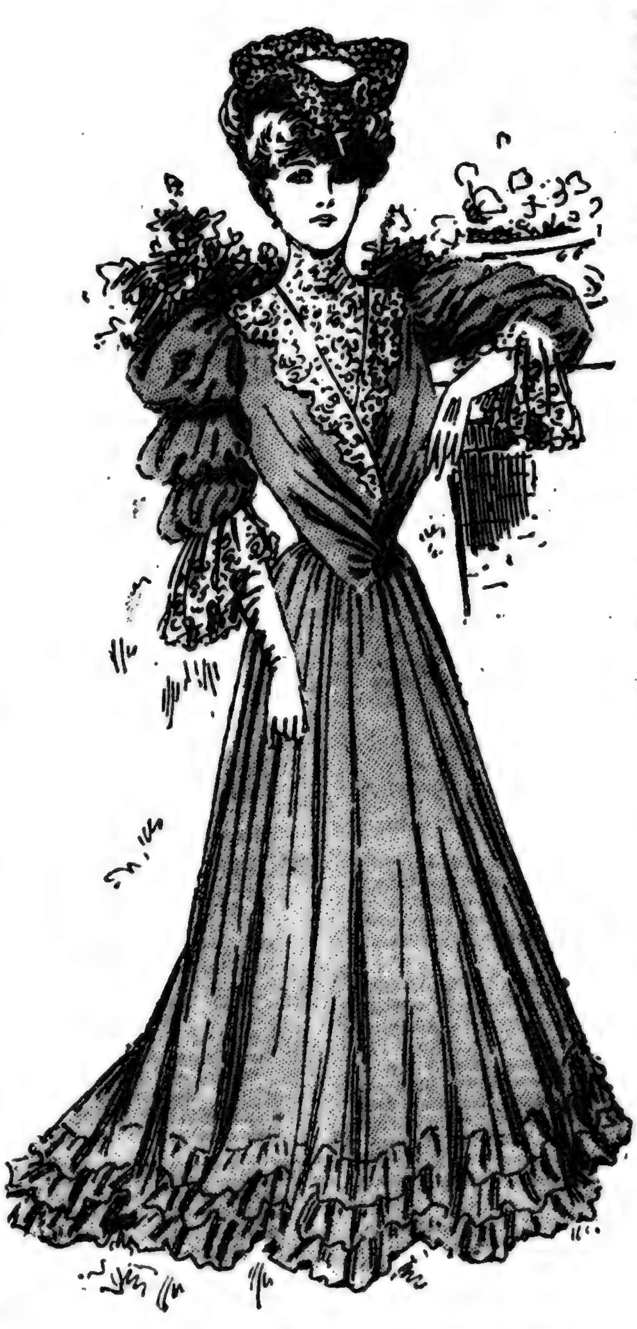
No. 5186, Page 9. A pleated back and two pleated fronts (pleats wheelmarked on pattern), right front cut with central box-pleat of embroidered linen. Close in front, the buttonholes made in an underfold of box-pleat. One-piece gigot sleeve, trimmed with embroidered linen strap. Small band collar supporting the detachable collar and ribbon bow. Kid belt. 36-inch material, 3½ yards.

Cross-over Blouse of Silk, Cashmere, or Muslin.

No. 5187, Page 9. The lines of gauging for full backs and front are wheelmarked. The blouse can be unlined, except the gauged parts front yoke, back yoke. The pattern is in nine pieces—one cross-over front, half the back, one sleeve, half the collar, one sleeve lining, half the back yoke in lining, one front yoke in lining, half the vest. Lay pattern on 6 yards of 21-22-inch material, which is opened out, and is double beneath sleeve and front patterns, so that each piece is cut in duplicate. A space is marked out for the added corners of sleeve, the material being too narrow to take them entire. Stitch and press the seams. Gather the front and backs according to the wheelmarks, and secure the rows of gauging on the seamed yoke of lining. Tuck vest to flat pattern. Edge fronts with lace. The cross-over right front closes on left with tiny worked-over hooks. Seam the sleeve, gather on lining, the lower part of which is covered with tucked silk and lace. Stitch in the sleeve and overcast the seams. Make up the collar of lace. It closes with hooks and eyes at back.

Tucked and Pleated Blouse of Embroidered Linen.

No 5188, Page 9. The pattern is in six pieces—half the tucked back, the right tucked and pleated front cut with central box-pleat, half the basque, one tucked sleeve, one cuff, half the collar. Pleats and tucks are wheelmarked on front and back patterns. The front box-pleats are embroidered. Lay the pattern pieces on 3¾ yards of 36-inch material, which is doubled, so that front, sleeve, cuff, basque patterns are cut in duplicate. The back centre of back and front centre of collar patterns are laid on the fold. The left front, of course, is cut without the central box-pleat. Arrange and embroider the pleats. Make the tucks. Tack together the back and fronts; try on. Make buttonholes down a doubled band mounted beneath the central front box-pleat, hem the left front, and sew the buttons down the hem. Seam the side seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar (embroidered) fastens at the back. The cuff (decorated with embroidery) is sewn on the pleated lower edge of the sleeve, which is seamed inside with a fell-seam. Pleat the sleeve into the armhole and bind the seam for neatness. Belt of suède kid. For the embroidery use Peri Lusta thread.



No. 5252. A Taffetas Visiting Gown.
For Description see Pages 36 to 42.
Price of Paper Pattern, Skirt, Foundation Skirt, or Bodice, 6½d., post free, of Madame Myra,
10 *and* 11, *Fetter Lane, E.C.*

Graceful Empire Tea-Gown.

No. 5191, Page 13. The pattern is in ten pieces—one back, one side, one front, half the bodice back, one bodice front, one sleeve, one sleeve lining, one front lining, half the back lining, half the collar. Lay the seven pieces on 7 yards of 44-inch Oriental satin, which is opened out and is double beneath sleeve, fronts, sides and back, so that each piece is cut in duplicate. Above, the single material is folded over, the back centres of collar and bodice back laid on the fold. Where not wide enough for the back and side patterns, added corners must be seamed up the selvedges. On the material a space must be marked out for the lacking half of the collar. Tack together backs, sides, fronts of the skirt. Seam and press them. Tuck to flat pattern and hem skirt. Arrange the full fronts and back on the three-piece bodice lining. Tack together skirt pieces (notches coinciding) and try on. The fronts hook together beneath the bands of embroidered satin. Waist drapery of velvet ribbon. Embroidered collar, lined, edged with lace. Arrange the sleeve on the lining in two puffs, held with velvet ribbon. Lace frill. Gather sleeve into the armhole, and over-cast the seam. A full flounce edges the tucked skirt. Wear over an Empire petticoat or a sheath-like princess under-dress of silk or mercerised lining.

Lovely Tea-Gown of Broché Silk and Net

No. 5192, Page 13. Five-gore foundation skirt of white satin, edged with a pleated flounce. Overskirt (front, two sides) of double-width spotted net, trimmed with lace appliqués, pleated into the waist. Two backs and two sides of mauve broché silk pleated into waist. Cut a bodice lining, back, four sides, a three-piece front, to close on left of centre panel. Tack, fit, seam, and bone, leaving only the side seams. Veil front centre with draped net, the rest with a tucked back (tucks wheelmarked) and 2 coat fronts of the broché. Face fronts with white satin. Paste buttons. Finish the seams. The swathed belt passes under part of the coat fronts. One-piece sleeve of broché, on a smaller lining, with deep frills (have collar frills and sleeve frills of net edged with lace appliqués). 22-inch broché, 10 yards; 45-inch net, 4 yards.

A Lady writes from Bury:—"Your paper is so practical and up-to-date in every way."

Tea-Gown with Lace Coat.

No. 5193, Open-necked princess dress cut in **Page 13.** lining (taffetas or batiste)—two backs, four sides, a three-piece front (hooking on left of front centre). Veil with silk muslin, edged with three frills (muslin seamed apart), the centre panel prettily draped on the foundation. Coat of fine guipure—a back, four sides, two fronts, made quite apart, the edges scalloped and worked. Fronts close with tagged velvet strings. Over-dress of taffetas (five gores) decked with white lace. One-piece elbow sleeve in lining, forming part of the under-dress, holding the muslin puff sleeve, with lace frill. 22-inch taffetas, 12 yards; 45-inch muslin, 7 yards; 18-inch lace, 5 yards.

Tailor Coat and Skirt for Morning Wear.

No. 5198, Smart tucked skirt of tweed or **Page 16.** serge. The pattern is in four pieces—half the front, two sides, half the back. Sides, front, and back are arranged in tucks (tucks notched and wheelmarked on pattern). Lay the pattern pieces on 4½ yards of 48-inch material. The material is doubled, selvedges meeting, front centre laid on fold so that front is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and backs. Arrange the tucks, try on. Then stitch and press the seams, and stitch down tucks. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over a five-gore foundation skirt. Smart little bolero sacque (to wear open or closed) of the same material. A back and two fronts, which close with hooks and eyes. Face fronts with silk or the material. Line the rest with silk or polonaise, cut on coat pattern, but seamed apart. Line collar like coat fronts, and edge with a stitched strap. Pleated two-piece sleeve, lined. 48-inch material, 2 yards. Trim costume with metal buttons.

A Gathered Afternoon Dress.

No. 5199, Five-gore foundation skirt of silk **Page 16.** or moirette, edged with a pleated flounce. Overskirt (five breadths) of double-width voile, soft canvas, or veiling, made quite apart, pleated into the waist. Cut a bodice lining, back, four sides, a left front, a double right front, to hook to left front down centre, then cross to fasten under left arm. Front forms a point. Tack, fit, seam, and bone, leaving only the side seams. Veil with a back and front of the material, gathered up front and back centres on the foundation. Finish the seams. White silk vest, tucked to flat pattern. Fichu of silk and lace. Fichu band collar (tucked to flat pattern) with lace French collar. One-piece sleeve, arranged in a puff on a smaller lining, with tucked lower sleeve (tucked to flat pattern) of silk. 44-inch material, 8 yards.

Shirt of Feather-Stitched Linen.

No. 5200, The pattern is in six pieces—half **Page 16.** the tucked back, the right tucked front (cut with central box-pleat), half the basque, one sleeve, half the collar-band, one cuff. Tucks and pleat are wheelmarked on back and front patterns. Lay the pattern pieces on 3¾ yards of 36-inch material, which is doubled, so that cuff, front, sleeve, basque patterns are cut in duplicate. The back centre of back and collar patterns are laid on the fold. Arrange the tucks. Embroider the fronts and cuff with Peri Lusta thread. Tack together the back and fronts; try on. Make buttonholes down a doubled band mounted beneath the box-pleat, hem the left front, and sew the buttons down the hem. Seam the side seams (run-and-fell seams). Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed, or left open and hemmed. Band collar fastens in front, with detachable collar and ribbon bow. The sleeve is seamed inside with a fell seam. Pleat the sleeve into the armhole and bind the seam for neatness. The lower edge is gathered into the feather-stitched cuff. Belt of suède kid, matching stock and tone of embroidery.

A Gathered Cashmere or Silk Blouse.

No. 5201, Cut a 3-piece yoke lining in mer- **Page 16.** cerised sateen (a back, two fronts, to close at back). Tack, fit, seam. On it gather the two backs and double front of cashmere. Vest of lace outlined with ribbon. Finish the seams. Close with hooks and eyes. Draped satin belt draped on bones. Sleeve in one piece, edged with a frill, gathered on a smaller lining with lower sleeve of the material ruffled at the seam. Collar of lace. 46-inch material, 2 yards; lining, 4 yards.

Elegant Pleated Tailor Costume.

No. 5202, Good model for the new Scotch **Page 17.** tweeds. Beautiful five-gore skirt, the tablier and sides forming two pleats on each side (wheelmarked on pattern). Pattern in three pieces: half the front, one back, one side. Stitch down pleats half-way. Wear over the five-gore foundation skirt, edged with a shaped flounce. Skirt closes in left tablier seam. Quantity of 48-inch material required, 4½ yards. Fitted coat of tweed. The pattern is in ten pieces (half the coat): one back, two side pieces, one tucked front (tucks wheelmarked on pattern), one waistcoat front, half the collar, half the basque (cut with revers), one cuff, the upper and under of one sleeve. Lay the pattern pieces on 4 yards of 48-inch material, which is doubled (selvedges meeting), so that the pattern pieces are cut in duplicate. Waistcoat and collar are of embroidered silk, which faces the basque revers. Tack together backs, sides, and fronts of coat. Try on. Make the tucks. Stitch and press the seams. Add the waistcoat fronts. Put on the decorated basque. Close with hooks and eyes down the centre. Metal buttons. Cut the lining on the coat pattern. Seam and press it. Tack it in place, and slipstitch the turned edges over the coat edges and front facings. The sleeve is seamed and lined (lining seamed apart). It is finished with a silk-faced cuff. It is pleated and stitched into the armhole, and the sleeve lining is felled over the seam. The collar is faced with silk.

Elegant Gathered French Coat.

No. 5203, Of black or coloured silk. A back, **Page 17.** four sides, and two fronts of lining, with gathered back and two fronts for silk (fronts gathered into a band cut with revers). Waistcoat fronts join at this seam. Added basque cut full enough to flute. Close with hooks and eyes on left. Face the fronts with worked satin. Velvet strap collar. Line with satin, cut on the coat pattern,

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but seamed apart. One-piece sleeve of lining, veiled with a big ruffled one-piece sleeve, arranged into a stiffened cuff faced like collar. 22-inch material for coat, 6 yards; 22-inch satin, 5 yards.

The New Shoulder Cape.

No. 5204, Page 17. To match a skirt. Cut in one piece, tucked on shoulders (tucks wheelmarked on pattern). Edge with shaped velvet band and line with satin. Lace collar, jabot, and frill. Goes very well with skirt No. 5256 (page 41). 48-inch material, 1½ yard.

An Elegant Black Satin Coat.

No. 5205, Page 17. Three-quarter length coat. The pattern is in 10 pieces (half the coat)—half the back, one single-breasted front (cut with revers), two sides, one waistcoat front, one cuff, half the collar, one sleeve, one puff, one sleeve lining. Lay the pattern pieces on 9 yards of 30-inch satin, which is doubled (selvedges meeting), the back centre of coat back and collar, laid along the fold so that each is cut in a single piece, the other pattern pieces being cut in duplicate. Puff is of black chiffon (cut from the pleated material). Waistcoat is of white satin. Tack together back, sides, waistcoat fronts, fronts of coat. Try on. Stitch and press the seams. Turn up the edge all round over a band of lino; stitch down. Face fronts with white satin (embroidered) over an interlining. Close with hooks and eyes. Cut white silk, polonaise, or satin lining on coat pattern. Seam and press it. Tack it in place, and slipstitch the. turned edges over the stitched coat edges. Line the collar with lino; face with green velvet. Sew the collar into the neck, and fell the facing over the seam. The sleeve lining is tacked and fitted. On it arrange the puff and the satin sleeve. The wrist is finished with a cuff faced with velvet. It is stitched into the armhole, and the coat lining is felled over the seam.

Girl's French Frock.

No. 5206, Page 18. One-piece circular skirt, cut circular enough to flute. Gather on a three-piece bodice of lining, closing at back. Decorate with silk braid. Cover lining with two backs and one front of the material, pleated (pleats wheelmarked front and back) to form a loose blouse, arranged into a three-piece braided yoke. Braided band collar. One-piece sleeve mounted on a lining, gathered into a braided cuff. Quantity of 48-inch material for a girl of eight, 3½ yards. Ribbon belt.

A Tucked Zephyr Frock.

No. 5207, Page 18. A full skirt, tucked to flat pattern, mounted into a three-piece lining (hooking at back), over which is worn a gathered front and two gathered backs of zephyr, finished with a three-piece yoke of Madeira embroidery, outlined with broad white braid. Band collar of the embroidery. Gathered sleeve on a smaller lining, trimmed with braid, and embroidery lower sleeve. Ribbon sash. 29-inch material for a girl of nine, 6 yards.

Little Girl's Pleated Sailor Dress.

No. 5208, Page 18. Three-piece pleated skirt, with inverted box-pleat at back, of pale blue serge. Serge pleated blouse—back and two fronts cut in one. Pleats are wheelmarked on patterns. One-piece collar, faced with white serge. Trim with small buttons. White collar is braided. Lower edge of blouse is gathered with an elastic or tape runner, a lining (front and two backs) supporting the skirt and holding the braided white serge vest. One-piece sleeve gathered into a braided cuff. Material for a girl of six, 48-inch serge, 2½ yds.

Boy's Suit of Striped Viyella.

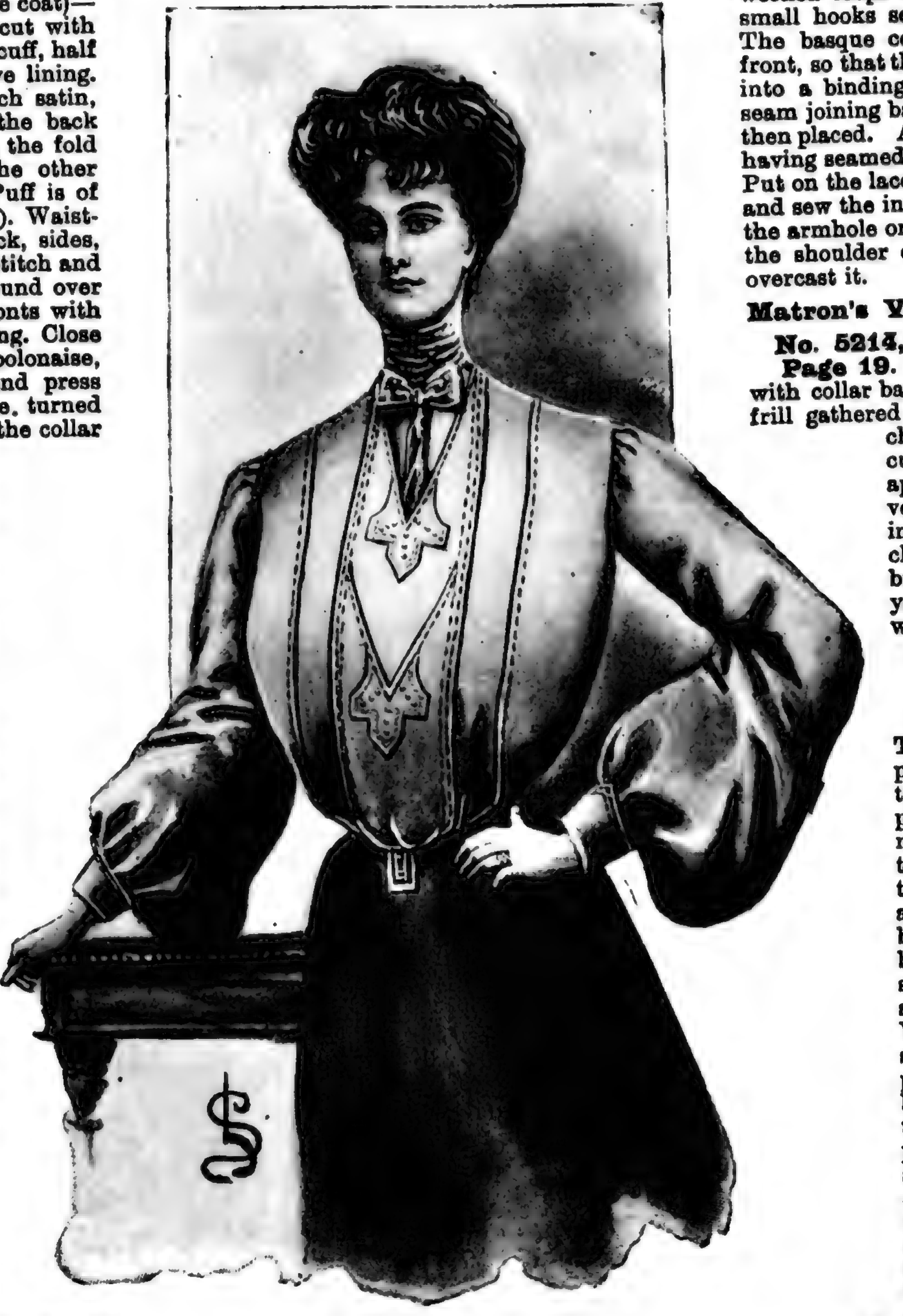
No. 5209, Page 18. Two-piece knickers, buttoning in front, hung by braces. Tunic with back and two double-breasted fronts (fronts faced with straps of Viyella) closing on right with buttonholes and large pearl buttons. Velvet belt. Viyella collar faced with velvet. One-piece sleeve with velvet-faced cuff. 31-inch material for a boy of four, 3 yards; 20-inch velvet, ½ yard.

Girl's Linen Coat.

No. 5210, Page 18. A back and two double-breasted fronts of linen, unlined, right front cut with central box-pleat. Kid belt. Face fronts with strips of cloth as far as pleat. Collar of embroidered linen. One-piece sleeve. Embroidered cuff. 36-inch material for a girl of six, 3 yards.

Plaid Frock and Silk Blouse.

No. 5211, Page 18. Pleated skirt of plaid, mounted into a wide shaped three-piece belt, hung from the shoulders with plaid straps. Line firmly belt and straps. Velvet-covered buttons. Three-piece blouse of Jap-silk, arranged into a one-piece lace yoke, closing at back. 46-inch plaid for a girl of five, 1½ yards; 21-inch silk, 2 yards.



No. 5258. Smart Linen Blouse.

For Description see Pages 36 to 42.

Price of Paper Pattern, 6½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

Matron's Afternoon Gown.

No. 5212, Page 19. Five-gore foundation of silk or moirette, edged with a pleating. Five-gore full skirt of silk voile, decorated with lace. Cut a bodice lining with three-piece front, to close on left of centre panel, covering front panel with lace. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a back and two crossed fronts of the voile, open at neck and trimmed with lace. Finish the seams. Collar of the lace. A puff sleeve is arranged with tucks on a lining sleeve. Lace-trimmed shaped sleeve frill, with lace frill and lower sleeve. Quantity of double-width silk voile required, 8 yards.

Matron's Pleated Cashmere Blouse.

No. 5213, Page 19. The pattern is in eight pieces—the right pleated front (cut with the small cross lap), one pleated sleeve, half the pleated back, half the basque, one sleeve lining, half the vest, half the collar, one lower sleeve. The left front is cut to the wheelmark down the right front centre (with turning allowed, of course). Pleats (small box-pleats) are wheelmarked and notched on pattern. Lay the pattern pieces on 2 yards of 48-inch cashmere, which is doubled (selvedges meeting), back centre of back pattern laid on the fold so that it is cut in one piece, the other pieces being cut in duplicate. Collar, vest, lower sleeve, are of lace. Arrange the pleats of fronts and back. Cut a lining in batiste on fronts and back after pleating. Tack together back and fronts, tack the blouse into the lined basque. Try on. Sew the seams. Hem the neck and front edges. Put on the fastenings, worked loops made down the left front's hem and small hooks sewn beneath the edge of right front. The basque ceases at the centre notch of right front, so that the small lap must be slightly gathered into a binding, to hook over the left front at the seam joining basque and front. Vest and collar are then placed. Arrange the sleeve on the lining after having seamed the dart which shapes the lining. Put on the lace lower sleeve. Pleat top on lining, and sew the inner seam. Arrange the sleeve into the armhole on the wearer, gathering the top into the shoulder of the blouse. Stitch the seam and overcast it.

Matron's Visite of Black Silk or Satin.

No. 5214, Page 19. A back, two fronts, cut full enough to flute, and added stole fronts cut with collar band (embroidered). Shaped shoulder frill gathered on visite. Trim frill and stole with chiffon frills. Line with mauve silk, cut on the coat pattern, but seamed apart. One-piece sleeve of lining, veiled with a big one-piece sleeve, cut in one with frill (lined and edged with chiffon frills). Lace inner frills. Paste buttons. 30-inch material for coat, 6 yards. Coat (stiffened edges) closes with hooks and eyes.

Matron's Tailor Gown.

No. 5215, Page 19. Good model for the soft summer cloths. The pattern of the skirt is in four pieces (half the skirt): one back, two sides, half the tablier. Lay the pattern pieces on 5 yards of 48-inch material. Tack the seams according to notches. Pleat the material into the waist. Try on the skirt. Stitch and press the seams. Finish the back opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. A bodice lining is cut with back, two sides, two double-breasted two-piece pointed fronts. Veil each piece with cloth. Tack, fit, seam, and bone. Metal buttons. One-piece collar faced with embroidered satin. One-piece embroidered sleeve gathered at top on a smaller lining. Draped lace collar and jabot. 48-inch material, 2 yards.

A Gathered Muslin Blouse.

No. 5216, Page 20. The pattern is in seven pieces—half the gathered front, one gathered back, one sleeve, half the collar, half the front yoke (lining), one back yoke, one sleeve lining. Gathers are wheelmarked on sleeve, back and front patterns. Decorate with straps of lace. Lay the pattern pieces on 2½ yards of 46-inch material, which is doubled, so that back and sleeve patterns are cut in duplicate. The front of front pattern is laid on the fold of the single material. Collar hooks at back. Arrange and secure the gathers to the seamed yoke. Tack together the back and fronts, try on. Make eyelet holes down the edge of left back, and sew the hooks down the right back. Seam the side seams (run-and-fell seams). Gather the sleeve on to the lining; hold the gathers with straps of lace. Stitch the sleeve into the armhole and bind the seam for neatness. Belt of satin, boned. A frill of lace edges yoke and sleeve.

Afternoon Blouse of Silk Muslin and Lace.

No. 5217, Page 20. A gathered back and two gathered fronts (gathers wheelmarked on patterns), with added front centre. Gathers are secured on a 3-piece muslin yoke (front centre unlined). Front centre tucked into a lace-striped

January 20.—"Of all the ladies' papers that are published 'Myra' is undoubtedly the very best."—M. H.

yoke. Lace fichu. Band collar of lace-striped muslin hooking at back. Close blouse with hooks on left. Full sleeves, arranged into the armhole with pleats, gathered to form puffs and a frill on a lining, with lower sleeve of lace. 46-inch material, 2½ yards. Draped belt of satin.

Gathered Muslin Blouse.

No. 5218, The lines of gauging for full back **Page 20.** and fronts are wheelmarked. The blouse is lined with thin silk—front, back, sleeve. Lay pattern on 3 yards of 44-48-inch material, which is double (selvedges meeting) beneath sleeve and front patterns, so that each piece is cut in duplicate. A space can be marked out for the added corners of sleeve, if the material is too narrow to take them entire. Stitch and press the seams. Gather the front and back according to the wheelmarks, and secure the rows of gauging on the seamed lining. Blouse closes down centre. Try on, stitch and press side seams. Make worked eylet holes down the left front, and sew small hooks beneath the right front's edge. Seam the sleeve, gather on to the lining. Stitch in the sleeve and overcast the seams. Make up the draped collar to flat pattern. It closes with hooks and eyes at back. Original ribbon tie.

A Charming Gathered Bolero Dress Bodice.

No. 5219, To match a skirt of taffetas. Cut **Page 20.** a bodice lining with three-piece front, to close to the left side of narrow centre panel. Tack, fit, seam, leaving only the side and shoulder seams. Veil the lower part with back, a small left front, a double right front of silk brocade. Above, the brocade forms a 2-piece yoke (hooking on left shoulder). Veil the rest with two gathered crossed backs and two gathered fronts of taffetas, gathered beneath straps of brocade or galon. Finish the seams. Edge yoke with a strip of galon and a taffetas pleating. Sleeves of taffetas, mounted on a smaller lining, gathered to drape gracefully, finished with a strip of galon and a taffetas pleating at the wrist. 22-inch taffetas, 4 yards; 22-inch brocade, 1½ yards.

Cross-over Dress Bodice or Blouse.

No. 5220, Excellent style to match a taffetas **Page 20.** skirt. Cut a bodice lining with three-piece front, to close on the left side of narrow centre panel, which is veiled with chiné silk or lace. Tack, fit, seam, leaving only the side and shoulder seams. Veil with two crossed backs and two crossed fronts of taffetas, tucked on shoulder (tucks wheelmarked on pattern). Finish the seams. Chiné silk fills in the open backs. Band collar of chiné silk closing in front. Sleeves of taffetas, mounted on a smaller lining, gathered to drape gracefully, finished with a lower sleeve of chiné silk beneath a double frill of taffetas or lace. Belt of taffetas. 22-inch taffetas, 4 yards; 22-inch chiné silk, 1½ yards.

Home Dinner Gown of Black Taffetas.

No. 5221, The pattern of the skirt is in four **Page 21.** pieces (half the skirt): one pleated back (back forms an inverted box-pleat), two pleated sides, half the tablier. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 10 yards of 22-inch material. Tack the seams according to notches. Pleat the material into the waist. Try on the skirt. Stitch and press the seams. Hem the lower edge. Finish the back opening with stitched facing bands of silk and close with glove-stud skirt fasteners, top closing with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. A bodice lining is cut with back, two sides, a pointed three-piece front. Veil with a back and two crossed fronts of the skirt material. Finish the seams. Fichu of lace, headed by a green velvet ribbon. One-piece elbow sleeve gathered on a smaller lining, edged with lace-covered shaped frill and a white chiffon pleating. A belt of velvet ribbon and paste buttons is arranged on the bodice. 22-inch material, 4 yards.

Lovely Dinner Dress of Crêpe de Chine.

No. 5222, Five-gore foundation skirt of white **Page 21.** silk, edged with a pleated flounce. Overskirt (five breadths) of double-width crêpe de Chine, embroidered with silk in two bands, made quite apart, pleated into the waist. Cut a bodice lining in white silk: back, four sides, two fronts, to hook down front centre. Tack, fit, seam, and bone, leaving only the side seams. Veil with crêpe de Chine, gathered to drape prettily. Finish the side seams. Stole berthe of lace, lined satin. Draped belt of ribbon, supported by bones, with loops of ribbon (matching embroidery). Angel sleeve of embroidered crêpe de chine edged with a tiny chiffon ruche. 44-inch crêpe de Chine, 7 yards; 22-inch silk, 12 yards.

Rich Dinner Frock of Rose Pink Faille and Spangled White Net.

No. 5223, Five-gore foundation skirt of **Page 21.** moirette or silk. Veil the edge of skirt with a pleating. Seven-gore full over-skirt of the faille. The top is pleated into the waist to fit, forming rich folds at back. Draped sash ends in front of the net. A bodice lining is cut with three-piece front, to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Cover with a back and two draped fronts of the skirt material. Finish the seams. Draped belt of rose-pink velvet, supported on bones. Berthe of draped net, with small chemisette of lace. A sleeve lining is veiled with a one-piece sleeve forming puff and deep frill of the net. 22-inch faille, 12 yards; 27-inch net, 6 yards.

Smart Breakfast Gown of Mauve Pastel Cloth.

No. 5224, This model cuts to the most **Page 23.** advantage out of material which has no distinct "up-and-down." If narrow material is used, large added corners will be required at the backs and smaller corners at the side of the front breadths, but these are not required in 36-inch silk or double-width cloth. The pattern is in four pieces—one back, one front, one sleeve, half the collar. Lay the pattern-pieces on 7½ yards of 48-inch cloth. Open the material to its full width, and double it beneath back and front patterns. The single material is folded over to take the collar and sleeve patterns, the back centre of the collar being laid along the fold. Tack together back and fronts, according to the notches. Try on. Sew the seams and bind them for neatness. Tuck lower edge to flat pattern. Face the fronts to the depth of 6in with strips of material (these can be seamed to get the length, cut from the waste). Hem the lower edge. This elegant gown, which laps well over in front,

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closes with a few hooks and eyes. One-piece collar, crenulated, decorated with lace insertion, a silk frill, and ribbon draperies. One-piece crenulated sleeve, decorated to match.

A Cashmere Dressing Jacket.

No. 5225, Page 23. A back and two fronts tucked to flat pattern, closing with a few button-holes and pearl buttons, gathered into a three-piece yoke. Gathered one-piece sleeve tucked to flat pattern. One-piece collar-fichu of spotted muslin edged with lace. 48-inch material, 2½ yards; 29-inch muslin, 1½ yards.

Art Breakfast Gown.

No. 5226, Page 23. This model cuts to the most advantage out of double-width material. If narrow material is used, large added corners will be required at the backs and smaller corners at the side of the front breadths. The pattern is in three pieces—one back, one front, one sleeve. Lay the pattern-pieces on 7 yards of 48-inch cashmere. Open the material to its full width, and double it beneath back and front patterns. The single 48 inch material is folded over to take the sleeve pattern. Tack together back and fronts, according to the notches. Try on. Sew the seams and bind them for neatness. Right front and neck are edged with gathered silk bands. Face the fronts to the depth of 6in with strips of material (these can be seamed to get the length, cut from the waste). Hem the lower edge. The fronts, which lap well over, close with a few hooks and eyes. Cord tassels. One-piece open sleeve, trimmed like the right front.

Nainsook Night-dress.

No. 5227, Page 24. The pattern is in six pieces—half the tucked front, half the back, half the back yoke, one sleeve, half the collar, one cuff band. Lay the pattern pieces on 7 yards of 36-inch nainsook, which is doubled under sleeve pattern, so that it is cut in duplicate. The single material being too narrow for the back and front pieces, added corners are seamed up the selvedges. Tuck front and decorate with lace insertion. Finish the side slit with stitched straps, closing with buttons and buttonholes. Arrange back into the yoke. Seam together back and front. Put on the one-piece collar (tucked to flat pattern), edged with lace insertion and lace frill. The sleeve is arranged into a band which holds the sleeve frill. Decorate the sleeve with lace insertion.

Nainsook Drawers.

No. 5228, Page 24. Two widths of 36-inch nainsook are required, one for each leg. The separate legs are gathered into a lined shaped band, which buttons on to the edge of the stays. The legs are gathered into a band of lace insertion, which holds the lace-edged frill. 36-inch material, 3 yards.

Drawers of Pink Batiste.

No. 5229, Page 24. Two widths of batiste are required, one for each leg. The separate legs are gathered into a lined shaped band. The legs are tucked (tucks wheelmarked on pattern) and decorated with lace. Slots are cut and worked to hold a broad ribbon. 29-inch material, 3 yards.

Chemise of Pink Batiste.

No. 5230, Page 24. The skirt is tucked to flat pattern and edged with lace. A back and tucked front (tucks wheelmarked on pattern). Front is decorated with lace straps, and is worked with slots to hold a ribbon. Lace edging trims neck and armhole. 29-inch material, 3½ yards.

Cache Corset of Pink Batiste.

No. 5231 Page 24 A back and two fronts, fronts handkerchief-tucked to flat pattern and decorated with lace. A lace-edged frill forms a basque. Close with buttons and buttonholes beneath the lace strap. Lace edging and insertion trims neck and armhole, &c. Quantity of 29-inch material required, 1½ yards.

A Pretty Empire Chemise.

No. 5232 Page 24. The skirt edge is tucked to flat pattern. A back, and tucked front (tucks wheelmarked on pattern) which is arranged into yoke made up of tucks and lace insertion. Lace insertion and edging trims yoke and armhole. 29-inch material, 3½ yards.

Dressing Jacket of Silk-Warp Zephyr.

No. 5233, Page 24. A back, and two fronts simply hemmed closing with a few button-holes and pearl buttons. Gather into a three-piece yoke. Right front cut with box pleat, which holds the buttonholes. Gathered one-piece sleeve edged with a frill, decorated with torchon lace. Large Vandyked collar, decorated with lace. 31-inch material, 6 yards.

Silk or Moirette Skirt.

No. 5234, Page 24. The top fits the figure neatly, and the edge is cut in deep points, decorated with a silk bias band. The points fall on a shaped flounce covered with frills. Pattern of shaped flounce in one piece, half the flounce. Lay the paper pattern of skirt and flounce on 11 yards of 29-inch batiste, and cut out. Tack and fit, stitch and press seams, make the flounce and mount it on the skirt. Make a plaquet at the back. Ribbon runner, tying at back, run through a crosscut band of material.

Muslin Frock with Pleated Skirt.

No. 5235, Page 26. Five-gore foundation skirt of white mercerised lining or silk, edged with a pleated flounce. Overskirt (seven breadths) of 29-inch muslin, trimmed with lace insertion, made quite apart, pleated into the waist in groups (pleats wheelmarked on pattern). Cut a batiste bodice lining, back, four sides, a three-piece front, to close on left of centre panel. Veil centre panel top with tucked muslin (tucked to flat pattern). Tack, fit, seam, leaving only the side seams. Veil with a back and two crossed fronts of muslin, decked with lace. Trim with velvet bows. Band collar (hooking at back) tucked to flat pattern. Finish the seams. One-piece gigot sleeve with lace frill. 29-inch muslin, 14 yards. French detachable collar of embroidered muslin.

Smart Gown of Chequered Zephyr or Taffetas.

No. 5236, Page 26. Five-gore foundation skirt of silk or moirette, edged with a deep pleated flounce. Overskirt (seven breadths) of chequered taffetas, tucked to flat pattern, made quite apart, gathered at waist on a one-piece lining yoke. Cut a bodice lining, back, four sides, left front, double right front, to hook down front centre, then cross to button or hook under left arm and on left shoulder. Bodice should be high necked. Tack, fit, seam, and bone, leaving only the side seams. Veil with a two-piece yoke of lace, also with a back and draped double front of taffetas. Finish the seams. Lace band collar. One-piece sleeve of taffetas draped on a smaller lining, with lace lower sleeve from the elbow. 22-inch taffetas, 14 yards.

Smart Gown of Printed French Muslin.

No. 5237, Page 26. Five-gore foundation skirt of moirette or silk. Veil the edge of skirt with a pleating. Five-gore full overskirt of muslin. The top is pleated into the waist to fit, forming rich folds at back. Trim with bouillonnés or frills of plain muslin to match. A bodice lining is cut with three-piece front, to close on left of front centre panel. Tack, fit, seam, and bone, leaving only the shoulder and side seams. Veil top and front centre with guipure, the rest with a back and two fronts of the skirt material. Finish the seams. Fichu of the plain muslin, edged with lace. A sleeve lining is veiled with a one-piece sleeve (forming puff) with lace frills. Lace band collar. 29-inch muslin, figured, 12 yards; plain, 3 yards.

Simple but Elegant Style for Double-Width Muslin, Æolienne, Silk Voile, &c.

No. 5238, Page 27. Five-gore foundation skirt of batiste, silk, or moirette, edged with a pleating. Five-gore full skirt of silk muslin. Cut a bodice lining in mercerised cotton with back, four sides, two fronts, to close down front centre. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil top with a back and two tucked, lace striped fronts of the material, the rest with a back and two crossed fronts of muslin. Finish the seams. Collar of lace. A puff sleeve is arranged with band of lace on a lining sleeve. Lace sleeve frill. Quantity of double-width silk muslin required, 8 yards. Swathed satin belt.

Smart Linen Gown.

No. 5239, Page 27. Five-gore full skirt, unlined, edged with a vandyked shaped band of linen. Linen coat—a back and two fronts, decorated with added straps, arranged into a stiffened belt. One-piece puff sleeve arranged on a smaller lining and linen lower sleeve. Decorate with straps. There is no collar, only the collar and stock of blouse. 36-inch linen, 12 yards.

Linen Coat and Skirt.

No. 5240, Page 27. Seven-gore skirt, decorated with galon and buttons, pleated into the waist. Double-breasted coat, a back and two-piece fronts arranged into a stitched belt. Gigot sleeve. Collar of white linen with coloured strap. 36-inch linen, 12 yards.

Linen Skirt and Loose Cape Bodice.

No. 5241, Page 27. The pleated skirt front is cut with hip yoke (closing at back). Pleats are wheelmarked. Added sides and backs of linen. The coat is a sort of three-piece pleated cape or bolero, trimmed with buttons, and mounted on a three-piece blouse, suplied with gigot sleeves, which button to the elbow. Tucked collar with added French collar. Belt of draped ribbon. 36-inch linen, 12 yards.

Linen Costume with Tucked Skirt.

No. 5242, Page 27. Five-gore skirt tucked to fit waist (tucks wheelmarked on pattern). The hem is an added shaped band. Smart coat—a back, four sides, two fronts arranged into a belt, with added front centres. Face front centres with linen. The rest is unlined. Linen collar with second collar of Madeira embroidery. Gigot sleeve. 36-inch linen, 12 yards. The belt must be stiffened.

New Hat of Pale Blue Chip.

No. 5243, Page 29. Trimmed with roses, leaves, and violets.

Flat Hat of White Chip.

No. 5244, Page 29. Decorated with a drapery of broad pink velvet ribbon and three shaded pink ostrich tips.

French Hat of Fancy Green Straw.

No. 5245, Page 29. The back of brim is turned up abruptly. The trimming is bunches of roses and white satin ribbon.

French Sailor Hat.

No. 5246, Page 29. Tilted up on left with a bandeau, covered with May blossom. The crown is draped with green ribbon.

Rolled Grey Chip Hat.

No. 5247, Page 29. A very smart model, trimmed with shaded grey feathers, silver passementerie, and bunches of orange roses.

A Velvet Dinner Gown.

No. 5248, Page 30. The pattern of the skirt is in four pieces (half the skirt)—one back, two sides, half the tablier. Lay the pattern pieces of back and sides on 10 yards of 20-inch material. The tablier is of satin, trimmed with ruches of lace and velvet ribbon. Pleat the material into the waist. Try on the skirt. Stitch and press the seams. Finish the side opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk, edged with a pleating. A bodice lining is cut with back, two sides, a three-piece pointed front. Cover front centre with lace over satin. Veil the rest with a back, two draped bolero fronts of velvet. Fit and stitch seams. Berthe of lace over satin. One-piece sleeve of velvet, gathered on a smaller lining, finished with lace frills. 20-inch material, 3½ yards.

Girl's Ball Frock.

No. 5249, Page 30. Five-gore foundation skirt of satin, edged with a pleating. Five-gore full overskirt of sequin net, edged with three ruche-edged flounces. Cut a satin bodice lining with three-piece front, to close to the left side of centre panel. Tack, fit, seam, and bone, leaving only the side and shoulder seams. Veil with a back and two full fronts of the net. Finish the seams. Frill berthe crossing over the fastenings. Sleeves of net, mounted on a smaller lining, gathered to form a ruche-edged frill. 27-inch net, 16 yards; 22-inch satin or silk, 12 yards.

Matron's Dinner Gown.

No. 5250, Page 30. Five-gore foundation skirt of mauve silk, edged with a pleated flounce. Overskirt (seven breadths) of double-width mauve satin, the top pleated into the waist. Cut a bodice lining with back, four sides, two deep-pointed single fronts, to fasten down front centre. Tack, fit, seam, and bone, leaving only the side seams. Vest of lace over silk. Veil with a stretched back and fronts of satin. Finish the seams. Berthe of lace. One-piece sleeve of lace on a smaller lining, with lace frill and ribbon drapery. 44-inch satin, 6 yards; 22-inch silk, 12 yards; 18-inch lace, 2½ yards.

Elegant Evening Wrap.

No. 5251, Page 31. Two single-breasted fronts, two sides, two backs. The wrap is of grey cloth, lined white satin. Collar drapery of pleated grey chiffon and stole collar of silver sequins. Chiffon sleeve frills. Close with hooks and eyes. 48-inch cloth, 6 yards; 22-inch satin, 10 yards; 45-inch chiffon, 4 yards.

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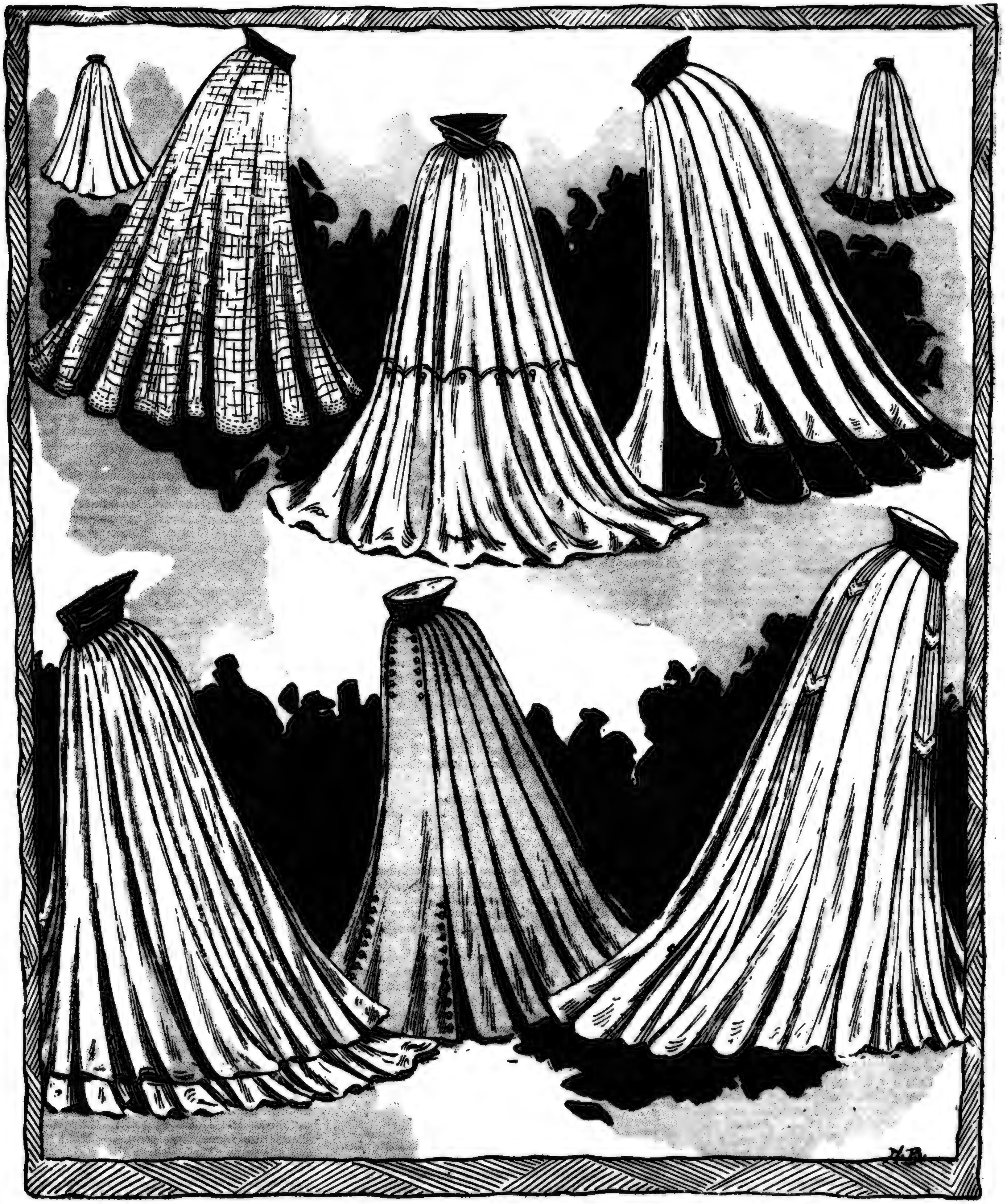
No. 5254 No. 5255 No. 5256



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NEW SKIRT STYLES FOR SUMMER FABRICS.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, Pleated or Tucked Skirts, each 1s. 0½d. ; *Skirts, or Foundation Skirts, each* 6½d., *post free, of* MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

A Taffetas Visiting Gown.

No. 5252, **Page 36.** Good model also for silk voile, canvas, cashmere. The pattern of the skirt is in four pieces (half the skirt): one pleated back (back forms an inverted box-pleat), two pleated sides, half the tablier. Waist pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. Tack the seams according to notches. Pleat the material into the waist. Try on the skirt. Stitch and press the seams. Trim with frills of skirt material. Finish the back opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. A bodice lining is cut with back, two sides, a pointed three-piece front. Cover top of front centre with lace. Veil the rest with back, two crossed fronts of skirt material. Fit, and stitch seams. Lace edges the fronts. Lace band collar. One-piece sleeve gathered in puffs on a smaller lining. Lace sleeve frill. 46-inch material, 7 yards.

Smart Linen Blouse.

No. 5253, **Page 38.** A plain back and two tucked fronts, with added lapped front centre (tucks wheelmarked on pattern). Vest and small band collar of linen, the collar veiled with a stock of fancy ribbon. Close on left, the buttonholes made in an underfold of added front centre, which is trimmed with appliqués of linen stitched on. One-piece sleeve arranged into a cuff. Small metal buttons. 36-inch material, 3¾ yards.

Original Six-Gore Skirt of Plaid.

No. 5254, **Page 41.** The material is seamed (where not wide enough) up the selvedges, the stripes made to meet. The pattern is in four pieces—half the front, two sides, half the back. Join breadths with lapped seams. Lay the pattern pieces on 5 yards of 48-inch material. The material is doubled, selvedges meeting, front and back centres laid on fold so that each is cut in one piece, the sides being cut in duplicate. Tack together front, sides, and backs. Try on. Then stitch and press the seams. Hem the lower edge, stitched down over the lining. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in one of the seams on the right, whichever is found most convenient. Wear over the five-gore foundation skirt or line with very soft silk or moirette. Velvet belt, supported on bones.

Smart Full Tailor Skirt.

No. 5255, **Page 41.** Seven-gore skirt gathered to fit the waist, the edge simply hemmed. Opening at back. Trim with buttons and braid to simulate an added flounce. Wear over a five-gore foundation skirt, edged with corded shaped flounce (pattern in one piece, half the flounce). 48-inch material, 5 yards. Velvet belt supported on bones.

Original Pleated Skirt.

No. 5256, **Page 41.** This makes up capitally in any of the softer Pirle-finished cloths. It should be worn over the five-gore foundation skirt edged with a shaped flounce (pattern in one piece—half the flounce). The pattern is in four pieces—half the front, two pleated sides, half the pleated back. Pleats are notched and wheelmarked on the pattern. Lay the pattern pieces on 5½ yards of 48-inch cloth, which is doubled (selvedges meeting). Front centre of tablier and back centre of back are laid on the fold so that each is cut in a single piece, the others being cut in duplicate. The material is not wide enough to take all the pattern pieces; therefore added corners must be seamed up the selvedge. Tack the seams and the pleats according to the notches, leaving the opening at the back. A shaped band of velvet edges sides and back. Try on. Stitch and press the seams. Secure pleats with tapes sewn at back. Finish the back opening (hidden on the left of box-pleat) with felled bands of sarsenet; close it with glove-stud skirt tapes. Bind the top edge, and close it with two hooks and eyes. Belt of velvet, supported on bones.

The New Double Skirt.

No. 5257, **Page 41.** Suitable also for any of the softer summer materials. The pattern is in four pieces—half the front, two sides, one back. Back is arranged in inverted box-pleats (pleat notched and wheelmarked on pattern) Lay the pattern pieces on 4¾ yards of 48-inch material. The material is doubled, selvedges meeting, front centre laid on the fold so that it is cut in one piece, the other pieces being cut in duplicate. Tack together front, sides, and backs. Arrange the pleat. Try on. Then stitch and press the seams. Gather into the waist. Hem the lower edge, felled from back. Make the opening in the left tablier seam. Fell over the edges with glacé silk, and sew on glove-stud fasteners. Bind the gathered top edge, closing with two hooks and eyes, pressing it very flat. The pocket can be inserted in the opening. Wear over the five-gore foundation skirt, edged with shaped flounce (pattern in one piece, half the flounce), over which falls a gathered flounce of the over-skirt material (1½ yards). Shaped belt of velvet, silk, or satin, supported on bones, closing with hooks and eyes.

Smart Pleated Tailor Skirt.

No. 5258, **Page 41.** It should be worn over the five-gore foundation skirt edged with a shaped flounce (pattern in one piece—half the flounce). The pattern is in four pieces—one front, two pleated sides, one pleated back. Pleats are notched and wheelmarked on the pattern. Lay the pattern pieces on 5 yards of 48-inch cloth, which is doubled (selvedges meeting). The material is not wide enough to take all the pieces of pattern in a half width (the most economical method); therefore, added corners must be seamed up the selvedge. Tablier has lapped seams. Tack the seams and the pleats according to the notches, leaving the opening at the back. Try on. Stitch and press the seams and stitch down pleats for a few inches. Turn up the hem and stitch it, pressing it well. Trim tablier with metal buttons. Finish the side opening (hidden in the left pleat) with felled bands of sarcenet; close it with glove-stud skirt tapes. Bind the top edge, and close it with two hooks and eyes.

Original Pleated Skirt.

No. 5259, **Page 41.** It should be worn over the five-gore foundation skirt edged with a shaped flounce (pattern in one piece—half the flounce). The pattern is in four pieces—half the pleated front, two pleated sides, half the pleated back. Gores are alternately arranged in knife pleats and separated pleats. Pleats are notched and wheelmarked on pattern. Lay the pattern pieces on 5½ yards of 48-inch cloth, which is doubled, selvedges meeting. The material is not wide enough to take all the pieces of pattern; therefore added corners must be seamed up the selvedge. Tack the seams and pleats according to the notches, leaving the opening at the back. The knife pleats are held down with stitched straps. Try on. Stitch and press the seams and secure pleats from the back. Turn up the hem and fell it, pressing it well. Finish the side opening (hidden in the left pleat) with felled bands of sarsenet; close it with glove-stud skirt tapes. Bind the top edge and close it with two hooks and eyes. Ruffled satin belt supported on bones.

The New Sleeves.

No. 5260, **Page 43.** Fig. 1.—Gigot sleeve, for dress bodices or blouses, in two pieces, mounted on a smaller lining which is shaped with a dart. ¾ yard 48-inch material.

Fig. 2.—Ruffled gigot sleeve (two pieces) mounted on a two-piece lining. 1¼ yards 48-inch material.

Fig. 3.—Three-piece sleeve, satin and cloth, the satin ruffled at seams. One-piece lining shaped with a dart. Metal buttons. 48-inch cloth, ¾ yard; 22-inch satin, 1 yard.

Fig. 4.—Draped elbow sleeve, good model for silk, gathered on a smaller lining. The sleeve is open, edged with a silk frill. Velvet straps and fancy buttons. 22-inch silk, 2½ yards.

Fig. 5.—Ruffled puff elbow sleeve on a smaller lining, edged with two shaped frills. Crenulated strap edged with velvet ribbon. 22-inch silk, 2¼ yards.

Fig. 6.—Ruffled elbow sleeve on a smaller lining, with double stiffened cuff and lace frill. 22-inch silk or satin, 2 yards.

Fig. 7.—Puff sleeve of satin on a smaller lining. Lower sleeve (unlined) of lace, threaded with velvet ribbon. 22-inch satin, 1½ yards; 18-inch lace, 1½ yards.

Fig. 8.—Ruffled chiffon sleeve on a smaller silk lining, with velvet strap cuff and lace frill. Paste buttons. 45-inch chiffon, ¾ yard.

Fig. 9.—New blouse sleeve, one piece, pleated into the cuff and into the armhole. 48-inch material, 1 yard.

Three Pretty Summer Blouses.

No. 5261, **Page 45.** Tucked linen shirt (send to Lutas Leathley and Co., Summer Department, 105, Armley, Leeds, for patterns). The pattern is in six pieces—half the tucked back, the right tucked front cut with central box-pleat, half the basque, one sleeve, one cuff, half the collar. Tucks and pleat are wheelmarked on back and front patterns. Lay the pattern pieces on 3¾ yards of 36-inch material, which is doubled, so that front, sleeve, cuff, and basque patterns are cut in duplicate. The back of back pattern is laid on the fold of the single material. The left front, of course, is cut without the central pleat. Arrange and stitch the pleat and tucks. Tack together the back and fronts. Try on. Make buttonholes down the doubled band mounted beneath the edge of box-pleat, hem the left front, and sew the buttons down the hem. Seam the side and shoulder seams (run-and-fell seams). Metal buttons trim the shirt. Arrange the lower edge into the two-piece basque. Try on again. Stitch the seam of junction neatly and hem the basque all round. The back edges of the basque can be seamed or left open and hemmed. Band collar decorated with detachable collar of French lawn and ribbon stock. One-piece sleeve, gathered into a buttoned cuff. Pleat or gather the sleeve into the armhole and bind the seam for neatness. Belt of suède kid.

Tucked Cross-Over Blouse of Zephyr.

No. 5262, **Page 45.** With neck open so that the blouse can be worn over collars of linen or lace, made with the little front vest just large enough to fill in the neck opening. The pattern is in four pieces—the right tucked front (cut with the small cross lap), one full gigot sleeve (gathered to drape prettily), half the tucked back, half the basque. The left front is cut to the wheelmark down the right front centre (with turning allowed, of course). Tucks are wheelmarked and notched on pattern. The back tucks turn to left and right, so that they simulate a double box pleat. Lay the pattern pieces on 3¾ yards of 29-inch zephyr, which is doubled (selvedges meeting), back centre of back pattern laid on the fold so that it is cut in one piece, the other pieces being cut in duplicate. Tuck the fronts and back. Tack together back and fronts, tack the blouse into the lined basque. Try on. Sew the seams. Finish the neck and front edges with lace insertion or washing galon. Put on the fastenings, worked loops made down the left front, and small hooks sewn beneath the edge of right front. The basque ceases at the centre notch of right front, so that the small lap must be slightly gathered into a binding, to hook over the left front at the seam joining basque and blouse. Trim and seam the sleeve and gather into the armhole. Swiss belt of satin, supported on bones.

No 5263, **Page 45.** Gathered blouse of Lutas Leathley's muslin. A back and two fronts with added box-pleat. Front and back gathered on a 3-piece yoke lining. One-piece sleeve gathered on a one-piece lining. Lace collar supported on bones. Muslin collar edged with a frill. 29-inch muslin, 4 yds.

Plaid Walking Gown with Sun-Ray Skirt.

No. 5264, **Page 46.** Cut a square of material (by seaming up breadths together), round off the corners, hem it all round. Mark out waist in centre and send the skirt to be pleated. Wear over the five-gore foundation skirt, edged with a pleating. Coat of plaid—a pleated back and two pleated fronts (pleats wheelmarked on pattern), arranged into a stiffened belt. Face collar with velvet. Gigot sleeve. Cut a lining in silk or polonaise on coat pattern after pleats are arranged. 48-inch material, 8 yards.

Smart Tailor Gown.

No. 5265, **Page 48.** Good model for fine cloth and silk-and-wool fabrics. The pattern of the skirt is in four pieces (half the skirt): half the pleated back, two pleated sides, half the pleated tablier. Pleats are wheelmarked and notched on pattern. Lay the pattern pieces on 5 yards of 48-inch material. Tack the seams according to notches. Pleat the material. Try on the skirt. Stitch and press the seams. Hold down pleats with buttons. Finish the side opening with stitched facing bands of silk and close with glove-stud skirt fasteners. Bind the waist, and close with two hooks and eyes. Wear over the five-gore foundation skirt of silk or moirette, edged with a pleating. A bodice lining is cut with back, two sides, a three-piece pointed front. Cover top of front centre with draped lace-trimmed silk. Veil the rest with a back, two sides, two crossed pleated fronts of skirt material. Fit and stitch seams. Metal buttons close the double-breasted fronts. One-piece collar of the draped net. One-piece sleeve gathered on a smaller lining. 48-inch material, 2 yards.

"I have taken your journal for seven years, and find it very useful".—L. Bradbury, 38, Gladstone Avenue, W. G., N.

REVIEWS.

Amateur cellists are always glad to hear of new pieces for their instruments, which are good of their kind and yet are pleasing and attractive to a drawing-room audience. They will therefore appreciate Grüss-Lied, No. 1 of "Three Short Pieces for the Violoncello and Pianoforte," by P. de Soyres (published by Weekes and Co., 14, Hanover Street, W.)

Grüss-Lied is very melodious and telling; it is not difficult and it is very well written, interesting alike to both performers.

"Esperanza" is a "Valse Facile" for the Pianoforte, by W. H. Treffry (published by Weekes and Co., 14, Hanover Street, W.), Its main theme is sufficiently attractive, and it should not tax the powers of the most ordinary amateur.

In March Mrs. Mary Vernon Morgan and Mr. Walter J. Morgan, R.B.A., had an interesting exhibition of their pictures in oils and water colours at the Walker Gallery, 118, New Bond Street, W. The pictures dealt with the attractive subjects of gardens and flowers and with sketches and paintings of Italy and the East. Both artists paint as if they loved the scenes depicted, and the atmosphere and local colour of their pictures are excellent. "In a Cottage Garden" is a beautiful piece, and so is the "Franciscan Monastery of Fiesole."

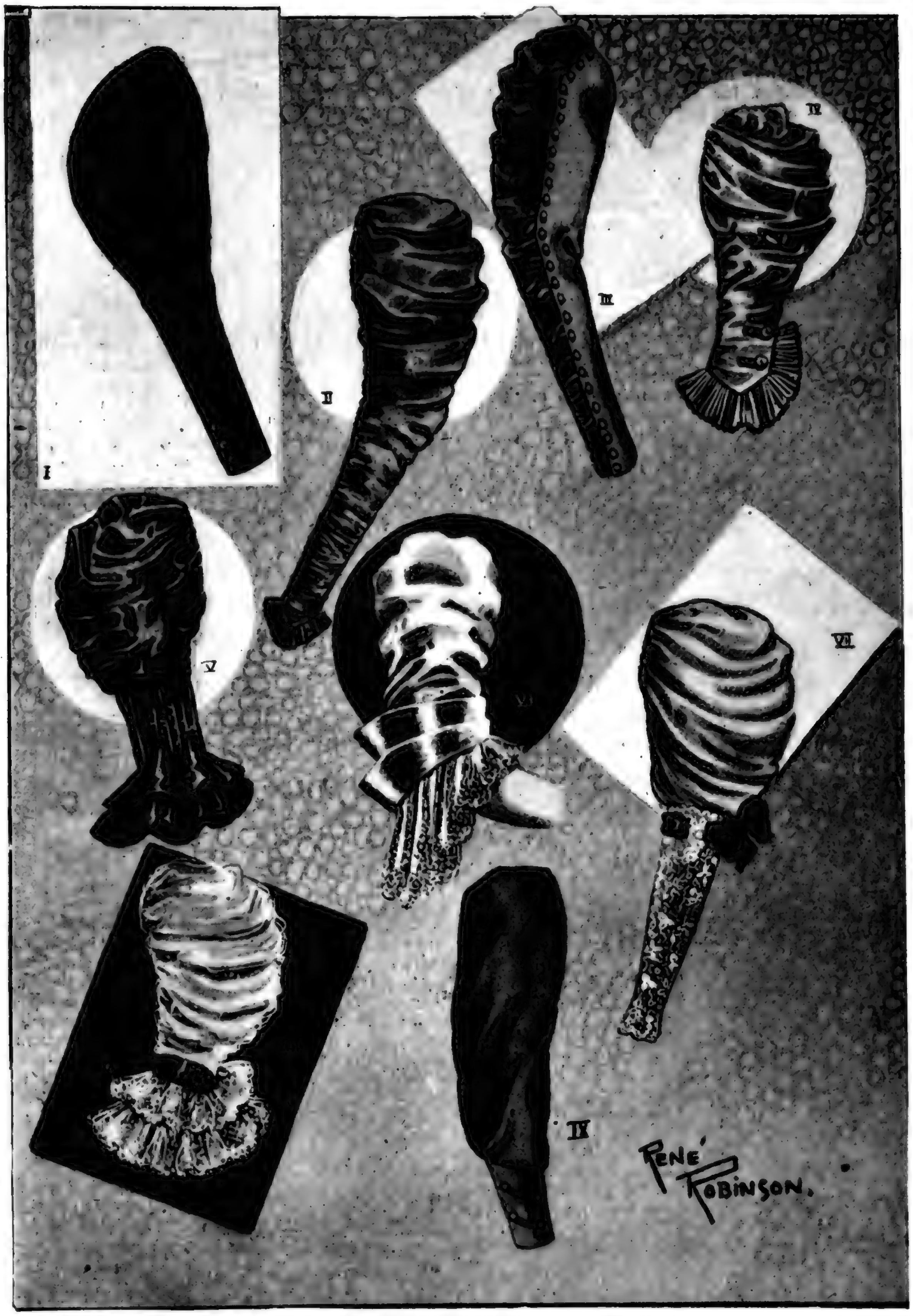
◆

FREE EDUCATION.

Life is so strenuous now, and competition is so cruel, that the rising generation is sadly hampered unless they can get an education adequate to modern requirements. The education difficulty presses the most cruelly on those parents who are in reduced circumstances, and it is to help such as these that "Hearth and Home" started its admirable scholarship scheme for the benefit of young girls. A hundred pounds is offered for competition, in sums of £50, £25, £15, and £10, to those girls whose parents can secure the largest number of votes by engaging the services of their relatives and other friends.

A year's subscription to "Hearth and Home" (17s. for the British Isles, 24s. 6d. for the Colonies or abroad) entitles the subscriber to fifty-two coupons (which count as seventy votes). A new scholarship scheme has just commenced, and will terminate in July. Intending voters can commence now or at any time, as the seventy votes are at once accredited to their candidates when they send their year's subscription.

Ladies who have a sister's or friend's daughter whom they wish to befriend should consider this excellent scheme. £50 goes a good way, and there are valuable prizes also for those who come out next to the chief winner.



No. 5260. THE NEW SLEEVES.

For Description see Pages 36 to 42.

Price of Paper Patterns, each 3½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

THE LATEST DEVELOPMENTS OF THE SLEEVE.

There has been quite a revolution in sleeves during the last six months. And never before has a change been wrought so quickly. As a rule the long, tight-fitting rucked sleeve precedes the coming of the leg-of-mutton, and the change creeps so slowly upon us that it is almost unnoticeable.

It has not been so this time. We have stepped boldly from the voluminous puff or puffs, with the fulness and fussiness arranged mainly about the elbow, or equally, as in the case of the sleeve, pleated and gathered from the deep shoulder-yoke to the turned-back Directoire cuff that was popular for our coats and skirts throughout last spring and summer, to the gigot with its fulness at the summit of the arm.

And in spite of all the outcries from various sources that have been raised against its advent, there is no sleeve, if the fulness be not exaggerated or pushed too high above the shoulder line, that is more becoming to the English figure.

Take, for instance, the draped model (No. II.) illustrated on this page. It is a perfectly charming sleeve when well made, and built in some thin fabric; and it is equally becoming to the thin as it is to the stout woman. Reflect for a moment upon the sleeve that was popular some two years ago, and which fitted the arm between the shoulder and the elbow. Worn by a woman possessed of arms of goodly proportions, was there ever a more hideous sight? In some cases, I remember, the sleeve appeared a most risky covering, and at any unexpected movement of the wearer likely to burst. No, the leg-of-mutton sleeve—unexaggerated as I say—is far more preferable.

We are becoming so sensible, too, about clothes that I doubt if we shall overdo our sleeves as we did in the past. Are we less vain, or are we more vain? The reason might as correctly be assigned to an increase in vanity as to a decrease.

As, however, the causes for our increased sensibility as regards fashion, and the unlikelihood of the leg-of-mutton sleeves assuming unbecoming proportions are neither here nor there, and I have to deal now with what is, and not with what is to be some six or nine months hence, digression is useless.

At the present moment the elbow sleeve for outdoor wear is receiving marked attention, and to be absolutely in the advance guard of fashion not only must the sleeves of one's frocks be cut elbow length, but the sleeves of coats must be cut of a similar length. Princess gowns and the smart little tight-fitting silken coats—coats that, with a little ingenuity on the part of their designers, can be made to do duty for indoor wear in the afternoons, or even in the evening — are all made with sleeves of elbow length. It is an expensive fashion this, one well calculated to give — as it necessitates the wearing of very long gloves—the possessors of small purses, who have to keep up a smart appearance in the social world, many a heart-ache.

Consider for one moment, before you contemplate following the mode and cutting the sleeve of your gown short, the cost of the whim. The very lowest sum that can be possibly paid for a pair of suède mousquetaire gloves that would be any use at all—for the gloves must be of sufficient length to allow for considerable rucking above the wrist up to the elbow—is 3s.; and more often the price will be 4s., 5s., and 6s.: those who can afford a higher price will, no doubt, pay it.

Long ruffles—or muff ruffles, as were worn last year—softening the outlines of the arm are a little démodé, and only short ruffles of lace, tulle net and muslin, edged with Valenciennes lace, are seen. Here is a stumbling-block for the woman not possessed of beautiful fore-arms. (And there is not one woman in twenty, I may add, who can boast of so rare a beauty.)

Prize Cookery Recipes AND Household Hints.

NOTE.—All recipes and hints intended for competition must be sent to Mrs. Hope, 10 and 11, Fetter Lane, E.C. They should not be included in envelopes containing queries for other departments, as that entails considerable delay, and often causes the competing papers to reach Mrs. Hope too late for the Competition. Competitors must write their recipes or hints each on a separate sheet, and must put *their name and address* on each.

Mrs. Hope wishes it to be understood that she cannot enter into correspondence with regard to the Hints and Recipes Competitions.

She must further remind competitors that efforts which are not accompanied by a coupon are not considered at all, and that names and addresses of *prize winners* are always printed. All efforts are welcomed, but the rules must be kept, and competitors who write "please do not publish my address," must not expect to gain prizes.

COOKERY PRIZE RECIPES.

A prize of 2s. 6d. has been awarded for each of the following recipes:—

Stewed Beefsteak.—Melt a piece of butter the size of a walnut in an enamelled saucepan with tight-fitting lid. Add a carrot cut into thin slices, and, if liked, one large onion, also thinly sliced. Season a beefsteak with pepper and salt, and place it in the pan, adding two tablespoonfuls of fine breadcrumbs. The crumbs must be put on the top of the steak. Cover closely, and let all simmer gently for an hour without removing the lid. Then turn the steak carefully, and let it simmer for another hour. No water should be added, as there will be sufficient gravy if it is cooked according to directions. Beefsteak cooked in this way will be found deliciously tender, and far superior to steak fried or grilled in the usual way.—Miss **Kathleen S. Kennett**, "Woodcote," Deuvilles, Havant, Hants.

Mutton Pie.—Cut the meat from a cold leg of mutton in long, thin slices, sprinkle with finely-chopped onion and parsley, and a seasoning of pepper, salt, and ground mace. Roll up and dip in flour. Cover the bottom of a pie-dish with these little rolls, then add a layer of tomato—either fresh fruit, skinned and sliced, or tinned tomato. Continue these layers alternately till the dish is full. Add good stock or gravy, and cover with rough puff pastry. Cook in a quick oven. Add more gravy through the hole in the top of the crust when the pie comes out of the oven.—Miss **Woodcock**, Pontnewydd House, Pontnewydd, Mon.

Sonhos (Madeira "Dreams").—Pour a breakfast cupful of boiling water on to the same quantity of flour, and beat in a basin until the paste is smooth. Then add a little salt, and three eggs, which must not have been previously beaten; stir this batter until quite smooth. Put in a very clean saucepan three quarters of a pound of dripping. When it boils, drop in a dessert-spoonful of batter at a time. The batter ought to rise and float like a ball. As soon as the "sonhos" are a pretty golden colour, they are done, so take them out and drain them. Make a syrup of half a pound of loaf sugar to a pint of water. Place the "sonhos" in a basin; pour the syrup, boiling, over them. To be eaten next day, cold.—Miss **Murray**, 64, Delamere Mansions, Maida Vale, W.

American Corned Beef Hash.—1lb cold salt beef, minced, 1lb cold potatoes, mashed, 1 teaspoonful minced onion, 1 small cupful stock or water, 3 dashes of pepper. Mix all well in a stewpan, and then add a large spoonful of butter. Stir till it just boils, and serve on rounds of toast, very hot.—Miss **Arthur Northcote**, Monk's Eleigh Rectory, Ipswich.

RECIPES COMMENDED AND RECOMMENDED.

Pickled Herring.—Take six herrings, clean them, and remove the backbones. Lay each herring flat on a board, season, and place a piece of butter on each, roll tightly, and place in a stew pan. Cover with vinegar, and put in a shalot, 1 bay leaf, and a little nutmeg. Cover tightly and stew gently for five hours. May be eaten hot or cold. If cold, they may be made into a nice dish by placing them in a mould and first covering them with gelatine dissolved in hot water. When set, turn out and garnish.—Morecambe.

Excellent Genoa Cake.—¼lb butter, ¼lb sugar, ¼lb candied peel, ¼lb sultanas, ¼lb currants, ¼lb glacé cherries, 5oz flour, a little grated nutmeg, ¼ pint milk, 2 eggs, ½ teaspoonful baking powder. Cream the butter and sugar together, beat and add the eggs, stir in the fruit, and add the flour and baking powder last. Put into a well-lined tin, sprinkle the top with blanched almonds. Bake in a moderate oven for three hours.—Stoke-on-Trent.

A Luncheon or Breakfast Dish.—Boil some eggs hard (if boiled for an hour, the yolks will be a soft, golden powder), and cut a small piece off each end, when quite cold. Brush over with white of egg, and then coat half an inch thick with sausage meat. Fry a good brown, cut in halves, the short way, and stand them up in a dish. The browned sausage meat, with the white of egg and the yellow centres, make a very effective, as well as very nice, dish. If gravy is served with it, this should be a good brown, with a squeeze of lemon juice.—Bognor.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST COOKERY RECIPES.

FOUR PRIZES, EACH 2s. 6d.,
ARE AWARDED FOR THE
FOUR BEST HOUSEHOLD HINTS.

A German Dish: Wiener Schinlych.—1lb fillet of veal, one egg, some bread crumbs, ¼lb butter, and some capers. Cut the veal into nice slices, not too thin or long, egg and bread-crumb them. Then put the butter into a frying pan to get thoroughly hot, but do not let it burn. Fry the veal nice and brown, but not too dry. Place on a dish, and on each fillet put a good many capers. Pour the butter over as a sauce. Garnish with lemon.—Southsea.

HOUSEHOLD HINTS.

A prize of 2s. 6d. has been awarded for each of the following hints:—

How to Mend a Slit in a Silk Skirt.—Procure some court-plaster, and, turning the skirt inside out, draw the edges of the slit together, and secure them with a piece of the court-plaster laid across them. This will be found very efficacious and most lasting.—Mrs. **Sadler**, 7, Durham Road, Wimbledon.

To Re-Model an Old Vest.—An economical way of using woollen vests when the top parts are worn out, is to cut off the upper part entirely, then open the seams at each side for an armhole. Cut out a square of about five inches wide at the neck, back, and front, which will form a narrow sleeve about three inches wide at the top. Join this little seam and trim with feather-stitch. Thus a practically new vest will be made, which will be useful where there are children.—Mrs. **Dickson**, Gascoigne Lane, Ropley, Alresford, Hants.

To Prevent Ashes Flying About.—When emptying a grate or stove, have a strong paper bag and a small shovel at hand. Lift the ashes on the shovel and slip into the bag, gently withdraw the shovel, leaving the ashes behind. When emptying into the dustbin, put the open mouth of the bag into the bin and withdraw the bag, leaving the ashes behind. This will save all dust. Be sure to draw away the bag from the ashes; do not shake the ashes out. This hint is especially valuable to those who do their own work and wish to avoid dust.—Mrs. **Conlin**, 21, Belgrave Road, Dublin.

To Clean Real Lace.—Spread it out on a sheet of white paper. Cover with fine calcined magnesia, place another paper over, and press between two pages of a bulky book for a day or two. The powder may then be shaken off, and the lace will be found quite clean.—Miss C. **Paxton**, 2, Duke Street, Darlington.

HOME HINTS COMMENDED AND RECOMMENDED.

How to Clean Paint.—Procure a pennyworth of painter's size, dissolve it in hot water, and apply it with a soft cloth. Dirt will quickly disappear, and the appearance of the paint will be improved.—East Dulwich.

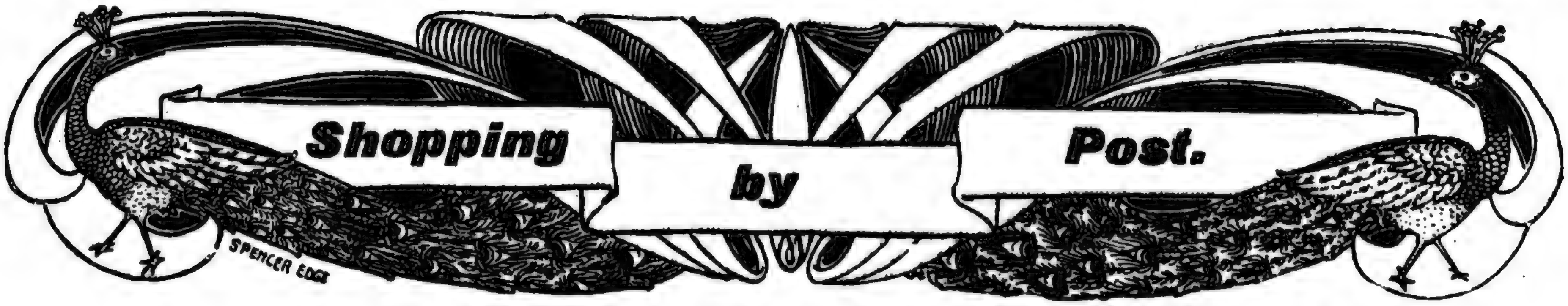
A Hint in Cleaning Brass Ware.—To clean Indian or other brass trays much engraved, nothing is superior to plain spirits of turpentine rubbed on with a soft rag, and carefully rubbed off with a clean duster. By this method no powder, &c., is left in the engraving or carving of the brass, which is often the case when paste is used. Turpentine is much better than lemon juice for brass.—Hampshire.

How to Renovate Chiffon.—To renovate old chiffon make a lather with good white soap, and let the chiffon steep in it for some time. Shake it about in the water, and pass through the fingers; but do not rub it. Put it into clean water, and change this until it becomes quite clear. Take half a cupful of water and dissolve a bit of pure gum arabic in it, then add a few drops of whilte vinegar. Dip the chiffon into it. Do not squeeze or wring it, but lay it between folds of soft white muslin and pat gently with the hand. Iron it with a moderately hot iron on the wrong side, placing tissue paper under the iron.—Haslingden.

To Dry-clean White or Light Cloth Costumes, &c.—For any woollen material which is not too flimsy the following method of dry-cleaning will be found very suitable:—Purchase a small cake of pipeclay and a small brush with hard bristles. Every time the garments are worn examine them carefully, noticing especially such things as first traces of soiling round the foot of a skirt, or black smuts which may have fallen upon the material. Rub the pipeclay into these blemishes as though it were soap. Then lay the garment aside for a short while to allow the powder to absorb the impurities. Then brush the pipeclay completely out of the cloth, and the mark will have disappeared. If this plan be followed much expense in cleaning may be saved. And besides this, the whole dress may be cleaned by the same process—if it is not too badly soiled—at the end of the season.—Lewes.

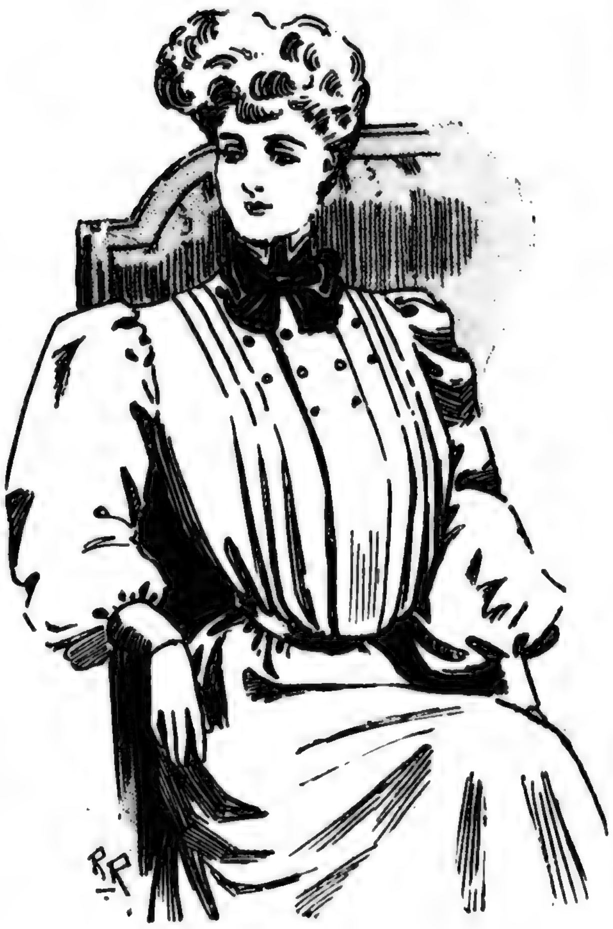
To Dry-clean White Gloves.—Lay the gloves on the table, rub into them a mixture of finely-powdered Fuller's earth and alum in equal proportions. Work well in and brush well off. Then sprinkle with dry bran and whitening. Lastly, dust well.—Fordingbridge.

"Mrs. H. begs to say that the bodice pattern is the greatest possible success. Mrs. H. finds that by Myra's help she can make smart blouses as well as her London Dressmaker.'



Shopping by Post.

No. 5261.



IRISH LINEN.

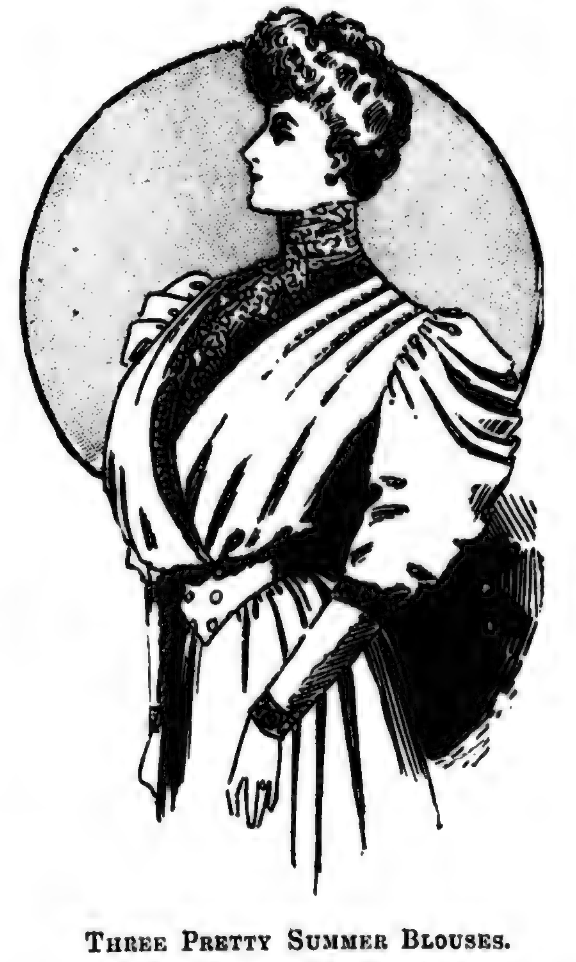
THE beauty and the wonderful wearing capabilities of Irish linens are too well known to be expatiated upon. And where can we get them better than at that famed Irish house — Messrs. Robinson and Cleaver Limited of Belfast? They are manufacturers to His Majesty the King and to H.R.H. the Princess of Wales; but, though they supply only what is first rate, their prices are so moderate that they are within the means of the vast majority. Messrs. Robinson and Cleaver's Irish dress linens are beautiful alike in texture and colouring, and they will send off patterns post free on receipt of a postcard. Another speciality of this firm is the handsome Irish dress tweeds which are in such demand this year, tweeds of the newest designs and colourings, which come near practically to "wearing for ever," dye and wool being alike of the best.

The fame of the firm of Robinson and Cleaver in the distant past was first gained by the reliability in texture and style of their table and household linen, and for their unrivalled pocket handkerchiefs, collars and cuffs of Irish cambric and Irish linen, which are of splendid quality and wonderful cheapness. Excellent handkerchiefs of Irish cambric for ladies can be had for 2s. 3d. the dozen, if hemstitched 2s. 9d. The brides of this spring would do well to consult Messrs. Robinson's price list of sheets, pillow cases, towels, &c. Damask dinner napkins commence at 5s. 6d. the dozen, table cloths (2 yards square) at 2s. 11d. Fish napkins can be had at 2s. 11d. the dozen, excellent strong huckaback towels from 4s. 11d. the dozen. All are of genuine good quality, even the cheapest, and it must be remembered that Messrs. Robinson and Cleaver provide also the very best—the finest damasks, embroidered sheets, worked sideboard cloths of lovely Teneriffe work, &c. Monograms and initials are embroidered or *woven* to order. Before our young housekeeper decides on her purchases for the new home, I strongly recommend her to get samples, patterns, and price lists from Messrs. Robinson and Cleaver. A postcard addressed to Messrs. Robinson and Cleaver, Belfast, will find them—the firm is too well known to require a more detailed address.

CHIFFON VEL DUVET. THE NEW MATERIAL.

On page 10 will be found a lovely gown of Chiffon Vel Duvet, the new development of that beautiful fabric, Louis velveteen. The taste for much pleated and gathered gowns, using many yards of material, made ladies shun velveteen and the heavier velvets for that light but most fragile and expensive fabric *velours mousseline*. It is only the rich who could afford *velours mousseline*, which crushes and spoils even in the making, and which is very costly. But the manufacturers of Louis velveteen have devised a development of their famous fabric which complies with the conditions of the present style of dress. This new fabric they call "Chiffon Vel Duvet." It is of very much lighter texture than velveteen, and the pile is beautifully silky and "sheeny." It makes lovely skirts, blouses, and evening cloaks of the new type. The charming visiting frock, No. 5190, takes 14 yards of Chiffon Vel Duvet. It looks lovely in a deep red shade, the pleats of the skirt and draperies of the bodice showing up the sheen of the pile. The beautiful shade of the gown is intensified by the contrasting yoke and sleeve frills of creamy lace. The lace yoke is mounted on white satin.

No. 5262.



THREE PRETTY SUMMER BLOUSES.

For Descriptions see Pages 36 to 42.

Price of Paper Patterns, each 6½d., post free, of MADAME MYRA, 10 *and* 11, *Fetter Lane, E.C.*

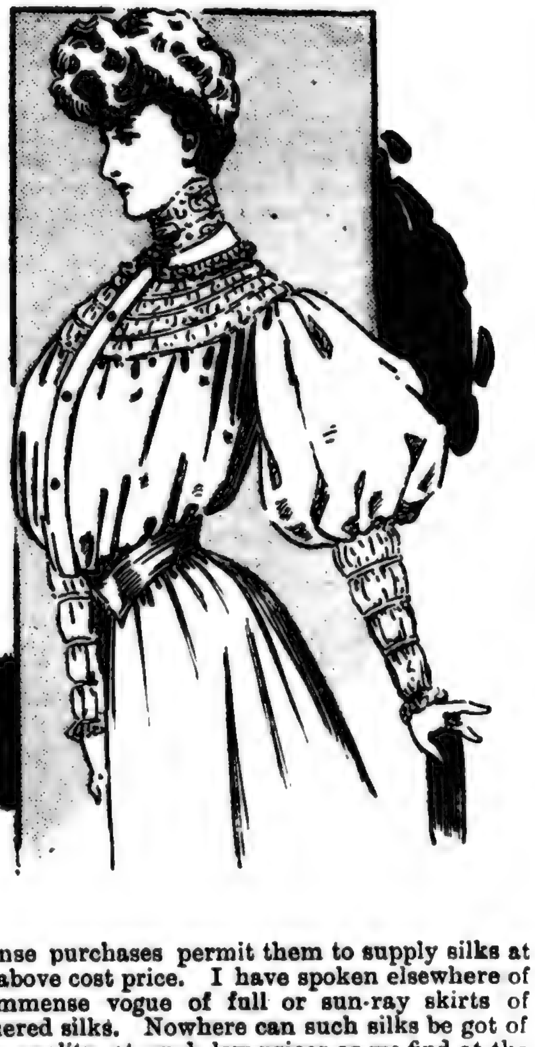
WASHING FABRICS

Never have light washing gowns and blouses been prettier than this spring and summer; the styles are graceful, the washing materials most smart. To see some of the newest and prettiest cotton washing fabrics, we ought to send off at once for patterns to Lutas Leathley and Co. (summer department, 105, Armley, Leeds). One department in which British manufacturers can defy all trade rivals is that of the charming summer cotton fabrics. Lutas Leathley have the prettiest new zephyrs, the softest of nainsooks, charming muslins of every variety, fancy cambric prints, all kinds of light mercerised cottons, besides a fine range of serges, suitings, coatings, cloths, &c. It is a pleasure to inspect their big book of new patterns. All orders are executed carriage free, small or large alike.

SILKS AT THE HOLBORN SILK MARKET.

Nothing is more marked this year in the season's fashions than the revival of silk. All "best" dresses are of silk now, silk of firm texture, as well as the very light silks of the Jap type, which make up so gracefully in the modish "fussy" styles of the day. The revival has caused quite a run on the Holborn Silk Market (Messrs. Samuel Lewis and Co., 4, 5, 6, 7, 8, 9, 10, and 11, Holborn Bars, E.C.), though their enormous preparations enable them successfully to meet the demand. The firm's immense purchases permit them to supply silks at little above cost price. I have spoken elsewhere of the immense vogue of full or sun-ray skirts of chequered silks. Nowhere can such silks be got of better quality at such low prices as we find at the Holborn Silk Market. British washing silks with tiny chequers can be had at 1s. 4¾d, the yard (the usual price of these is 2s. 3d.) Their lovely Louisine silks in the prettiest of summer and evening shades are only 2s. 6¼d. the yard, 20 inches

No. 5263.



Corsham, November 14, 1901.—"I write to tell you that I am very, very pleased with your journal."—C. P.

wide. Rich broché silks for evening gowns, tea-gowns, and mantles, of exquisite patterns are only 3s. 6d. As to Jap silks (just the things for the fashionable full or sun-ray skirts), they commence as low as 6¾d. the yard. An excellent one can be had for 1s. 0¾d. There is a choice range of new colours in a Jap silk at 1s. 0¾d. the yard, 24 inches wide) the usual price of this quality being 1s. 9d. Dressmakers—the professional dressmaker and the home worker—ought to write off for patterns before they decide on the silks for their spring and summer gowns and blouses.

THE CURE FOR INDIGESTION.

The malady of the age—dyspepsia—has been rampant this spring with its heavy winds and its dangerous changes of temperature. It has been quite a terror to some housewives how to feed their flocks without torturing them with after pangs caused by undigested meals. To anyone catering for a household, I would suggest the study of the "Plasmon Cookery Book," which is filled with delicious cookery recipes, all devised with an idea to their being at the same time highly nutritious, yet very easily digested. The price of this dainty and most useful book (prettily bound) is 1s.; but it will be sent post free on receipt of two stamps to the readers of "Myra's Journal." Ladies must write to the International Plasmon, Limited, 56, Duke Street, Grosvenor Square, London, W., and they must be sure to mention "Myra's Journal," or they will have to pay the full price of the book together with the postage. Several original and attractive recipes will be found in the book, which housewives will find interesting to carry out, and of the utmost denefit to the domestic dietary.

Plasmon is one of the boons of the age, a means of nourishment and cure to the ailing, the weak and the dyspeptic, which is taken in the ordinary dishes and ingredients of cookery without subjecting the patient to any objectionable consistency or nauseous flavour in their food. No doubt it is this fact, coupled with its undoubted efficacy, which has caused Plasmon to be taken by the highest in the land—our magnates and rulers hate to be deprived, through internal weakness, of the tasty French cookery in which they delight.

Plasmon contains, in the form of a white powder, the valuable essentials of pure fresh milk; it is, in a few words, a preparation of milk albumen (or casein) which is the nutritive portion of milk divested of all elements which would clog or retard the most delicate digestion. Plasmon, happily, is cheap. Plasmon Arrowroot is only a penny or two dearer per lb. than the ordinary arrowroot of the same class. Plasmon Chocolate makes a delicious beverage or sweetmeat, and it is no dearer than ordinary chocolate of equal delicacy; but Plasmon Chocolate can be eaten and enjoyed by people who would be violently upset by eating the best chocolate unmixed with the Plasmon powder. People can get many articles of food ready mixed with Plasmon—like Plasmon Oats, which makes the most delicious creamy porridge possible; or they can buy the Plasmon in tins and mingle it with their food while being cooked, or when brought to table. There are not many people who have not tried and appreciated Plasmon; those who have not should send off at once their two stamps and secure the Plasmon Cookery Book which will give them much valuable instruction.

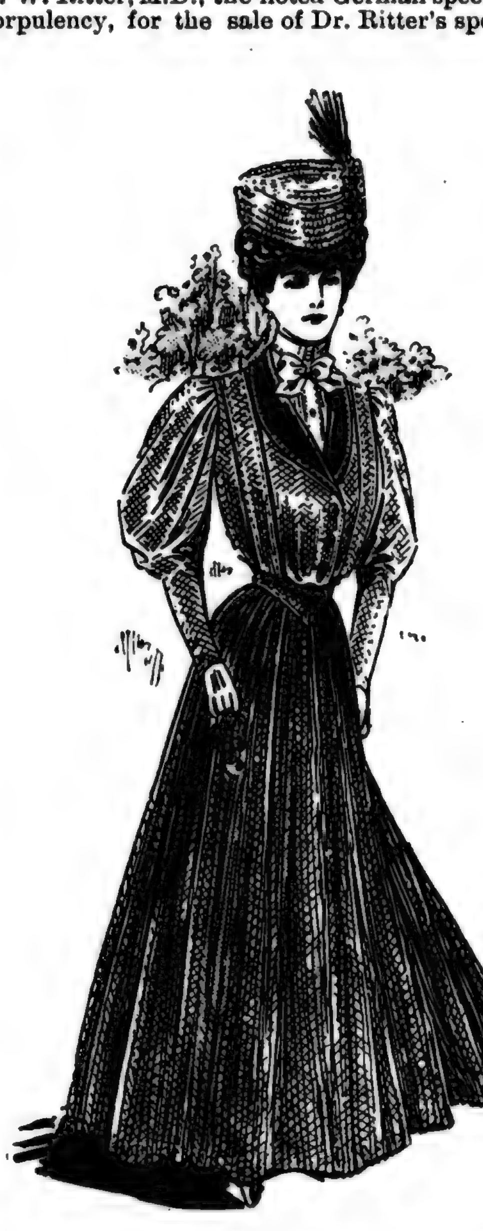
SMART BUT INEXPENSIVE CORSETS.

Most corsets are well made, but only a few are in the first place *well cut.* The celebrated H.S. Corsets are cut after the most expert principles, to give support and trimness without over-pressure. And trimness is a requisite in these days of flounces and furbelows, or the figure looks like a shapeless sack. The H.S. Corsets are attractively cheap, and they have a lightness rarely found in the more expensive stays. Prices range from 2s. 11d. to one guinea. The H.S. Corset can be bought or ordered through any drapers or outfitters, but should ladies find any difficulty in getting it they should send the size of their waists and a P.O. to Messrs. H. Sherwood and Co., Ltd., Department C., 12, London Wall, E.C.

FALLING AND FADING HAIR.

There is little or no prejudice now-a-days against an effective, but innocuous hair-dye; still there are many, especially those women who boasted in youth hair pretty alike in quality and colour, who would prefer to preserve their own tresses unfaded and unthinned. Dandriff is a terrible agent in spoiling the hair, whether it takes the form of a greasy coating or a scaly deposit on the scalp and plentiful grey hairs make the richest coloured hair look dull and faded. People who see their hair daily fading and thinning should at once seek expert advice. This they can get (without a personal call) from Dr. Horn, D.Sc. (gold medal specialist, Berlin Skin Hospital), of Aberfoyle, Boscombe Park, Bournemouth. Dr. Horn does not make or sell preparations for the hair, but he gives expert advice and prescriptions (suited to each individual case) which are to be made up at the patient's own chemist's. His fees are very moderate. He sends a form with special questions which the patient fills in, sending at the same time a recent specimen of the hair which needs treatment.

Dr. Horn has also made arrangements with Dr. F. W. Ritter, M.D., the noted German specialist for corpulency, for the sale of Dr. Ritter's specific for safely reducing superflous fat, overfatness being invariably as unhealthy as it is disfiguring and inconvenient. Fucus Vesiculosus (a sea-weed), and Marienbad salts are the staple ingredients of Dr. Ritter's specific, which is taken in the convenient and acceptable form of tiny capsules (price from 2s. 6d a bottle).



No. 5264. Plaid Walking Gown, with Sun Ray Skirt.

For Description see Pages 36 to 42.

Price of Paper Pattern, Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 5½d., post free, of Madame Myra, 10 *and* 11, *Fetter Lane, E.C.*

SPRING CLEANING.

To the dilatory, spring cleaning is first suggested by seeing the shrubs and trees putting on their fresh summer dress, and the searching rays of the ever brightening sun are apt also to remind one by their inconvenient trick of seeking out the dusty places and showing up every murky spot. The industrious and prudent housekeeper emulates nature by discarding all that suggests the dirt and gloom of winter for the brightness of spring.

Our winters, under the most favourable circumstances of sparsely-populated rural districts, leave their soiling finger-touch alike upon our garments and the drapery of our homes. What is the result, then, of winter in more congested centres of population, where the grime and smoke play as much havoc with the bright appearance of pretty draperies and furniture indoors as they do with house fronts and evergreens in the open?

In these days of advanced sanitary science, when so much is being done by public bodies to create a pure, healthy, and invigorating atmosphere, an important part of the well-being of the community falls to our busy house-wives and mothers, whose duty it is to ensure cleanliness and brightness in the home.

When curtains have become soiled and grimy with the smoke and fog, they give an air of untidiness and disrepute to the whole house. If sent to the Perth Dye Works they can be cleaned or dyed equal to new. Messrs. Campbell have special appliances for cleaning and tinting starched lace and muslin curtains. Great care is taken to have them made thoroughly pure, and the stiffening is regulated so as to attain the greatest durability consistent with graceful draping, while the finishing process imparts a dust-resisting surface which makes the fabric keep clean much longer than usual. Chintz and cretonne curtains and covers can be beautifully cleaned without unmaking. The chintz is highly glazed, while the cretonne is finished with a dull surface as when new. Curtains in silk or wool are cleaned by the French chemical process (Nettoyage à sec), which is invaluable for the more expensive materials. They can be re-dyed if they have faded, or dyed an entirely different colour if a change is desired. Prompt advice as to the cleaning and dyeing of curtains or garments can be obtained personally or by letter from one of the firm's numerous receiving offices, or direct from the works at Perth.

Messrs. Campbell are equally successful in the cleaning and dyeing of ladies' dresses in silk, woollen, or mixed fabrics, which they will clean beautifully without their being unpicked. Dresses may be dyed the newest and most fashionable spring shades. Light dresses for summer wear should be sent for cleaning early, that they may be ready for use.

A special adaptation of the French process of dry cleaning is applied to gentlemen's clothing. The results are most satisfactory—stains, grease-spots, and dust all being removed. Suits are dyed without any seams being unpicked, or even the buttons removed, and are tailor-pressed as when new. Gentlemen should always send their winter overcoats to be cleaned before laying them aside. The same may be said of nearly all winter things, as this minimises the danger of moth. In the case of furs and fur-lined garments the cleaning process eradicates moths, and (if carefully packed), secures immunity from their ravages throughout the summer. Bed quilts, counterpanes, &c., should also be put away clean and ready for use. Messrs. Campbell are showing an artistic range of cretonnes, &c., in which they can, if desired, re-cover worn eider-down quilts after cleaning.

The Perth Dye Works' handy catalogue gives many useful hints and much general information, including prices for the different kinds of work, and an index of suitable colours. This is sent off immediately, post free, on application.

In forwarding goods be sure the agency is Campbell's, as this name may be taken as a synonym for all that is best in dyeing and cleaning.

At all seasons ofthe year we often find that we have gowns and coats by us which are no longer what we require, or of which we have got tired, and which we would gladly get rid of by sale or exchange if we could get a fair cash return or something attractive and useful in exchange. Few of us can afford to give away a nice up-to-date dress in good condition now-a-days! An excellent means of sale and exchange for all manner of articles (including live stock and prize dogs) will be found in the columns of that very smart and attractive weekly paper for ladies, "Hearth and Home." The paper, beautifully got up as it is, costs only threepence weekly, and the terms of the "Sale and Exchange" are exceedingly moderate, this feature being treated as one of the attractions of the paper rather than as a mere source of revenue. "Hearth and Home's" smart readers take full advantage of the convenient medium, and the "sale columns" each week are full of the most enticing bargains to the great satisfaction of sellers and purchasers alike. All bookstalls and newsagents supply "Hearth and Home."

"I find "Myra's" a very useful journal, also very elegant."—S. B.

H.S. THE CELEBRATED CORSETS

AWARDED GOLD MEDALS. (REGD.)

Unsurpassed for Perfect Comfort, Elegance, and Durability.

Among Actresses these beautiful Corsets are held in high favour, and are more worn than any other. This fact alone speaks for their unexceptional elegance, and their durability is unquestionable. Ladies who have not yet worn them will be surprised and delighted at the support they give to the figure, and at how small a cost they can secure a Corset which will set a Dress off to perfection.

☞ **Their Moderate Price brings them within the reach of every lady.**

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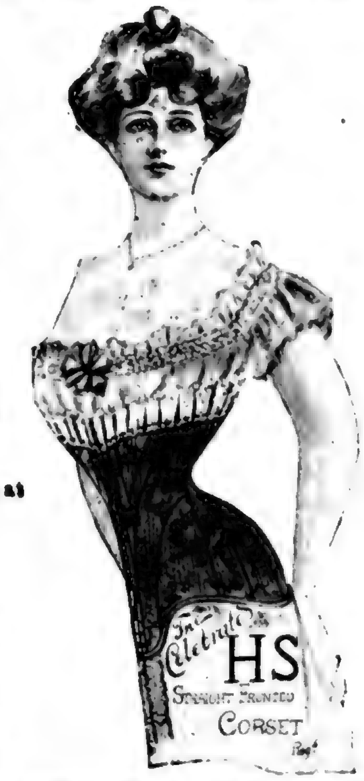

PERFECT FITTING H.S. ERECT FORM CORSETS

Can be purchased of all Drapers and Outfitters, at

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TESTIMONIALS from all the Leading London Actresses, the *Elite*, and the Medical Profession, as to the excellence of the H.S. Corset.

☞ **Should any difficulty arise in procuring, send size of Waist and Postal Order (mentioning this paper) direct to the Manufacturers,**

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AN ANTISEPTIC DUSTING POWDER. For Tender Feet, Roughness, Chafes, Irritation of the Skin from Sunburn, Cold Winds, &c.

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The Nurses' Journal reports:—"We have tried it extensively and found it most useful."

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OF ALL CHEMISTS.

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Horrockses' Flannelettes

(made by the manufacturers of the celebrated Longcloths, Twills and Sheetings)

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"HORROCKSES" stamped on selvedge every 5 yards.

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(Up to 60 inches wide.)

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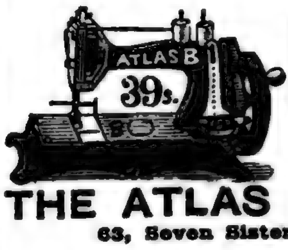

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LACE AND MUSLIN CURTAINS. LACES AND BLOUSES. MADRAS MUSLINS. ROLLER BLINDS.
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SAMUEL PEACH & SONS, THE LOOMS, Box 133, NOTTINGHAM. ESTD. 1857.

N.B.—The above parcel sent Parcels Post to all parts of India, Australia, Canada, for 26s.; to South Africa, 28s. 6d.; China and New Zealand, for 24s. Colonists will save largely by sending direct.

Correspondence

RULES.

1. *To be answered in the next number, letters must reach us not later than the 25th of the month.*

2. *Queries (except on "Dress" and "Health and Personal Attention") must be accompanied by sixpence and a stamped addressed envelope. No notice will be taken if sent without.*

3. *In urgent cases, or if crowded out, all dress answers will be sent by post, for which no charge will be made. No postal reply can be sent unless a stamped and addressed envelope be enclosed.*

4. *Queries to be answered by post must be limited to three.*

5. *It is absolutely necessary that every letter should contain real name and full address. The space for correspondence is so limited that a large number of answers have to be sent by post. This is especially the case with "Dress," which requires prompt and often private replies. Only questions of general interest are answered on this page.*

DRESS AND HAIR-DRESSING.

Letters to be addressed to Madame Myra, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Maggie.—(1) Everybody is asking for descriptions of how to make "the sunray skirt." I refer you to No. 5264, page 46. Send for patterns of shepherd's plaid to Samuel Lewis and Co., the Holborn Silk Market, Holborn Bars, E.C. (2) As the colour does not suit you do not go to the expense and trouble of renovation. Send it to Mrs. J. Stainfield, 80, Wells Street, Camberwell. (3) Very smart people have their linen coats and skirts made at fashionable tailors. The ready-made ones are chiefly turned out by manufacturing tailors. A great deal of embroidery is used on them. Use Peri Lustra thread by all means; it is the best thing for the purpose.

Dandy Dick.—(1) Put clean velvet on again in the pistache colour, and the only alteration which is necessary is that the sleeves might with advantage be brought more up to present requirements. Make closely-fitting foreparts to the sleeves of the net, rucking it on to the lining; gather the edge of the upper parts on to the lining just below the elbow. You can get excellent velvets at very low cost at the Holborn Silk Market, Holborn Bars, E.C.; send for velvet patterns. (2) Have a tricorne of fine straw, fastening in the quill with a rosette of pistache velvet.

Lynx.—(1) You will get very pretty zephyrs at Mr. Christopher Williamson's (Desk 10), 91, Edgware Road, London, W. Ask also for patterns of his charming mercerised voiles. For a blouse style for this voile see No. 5187. (2) The small "pill box" is rather loud. The tilted platter is preferable. Call at Messrs. Nicholson's hat department (St. Paul's Churchyard, E.C.). (3) Royal blue is *very* fashionable, especially if lightened with a touch of orange or pistache green.

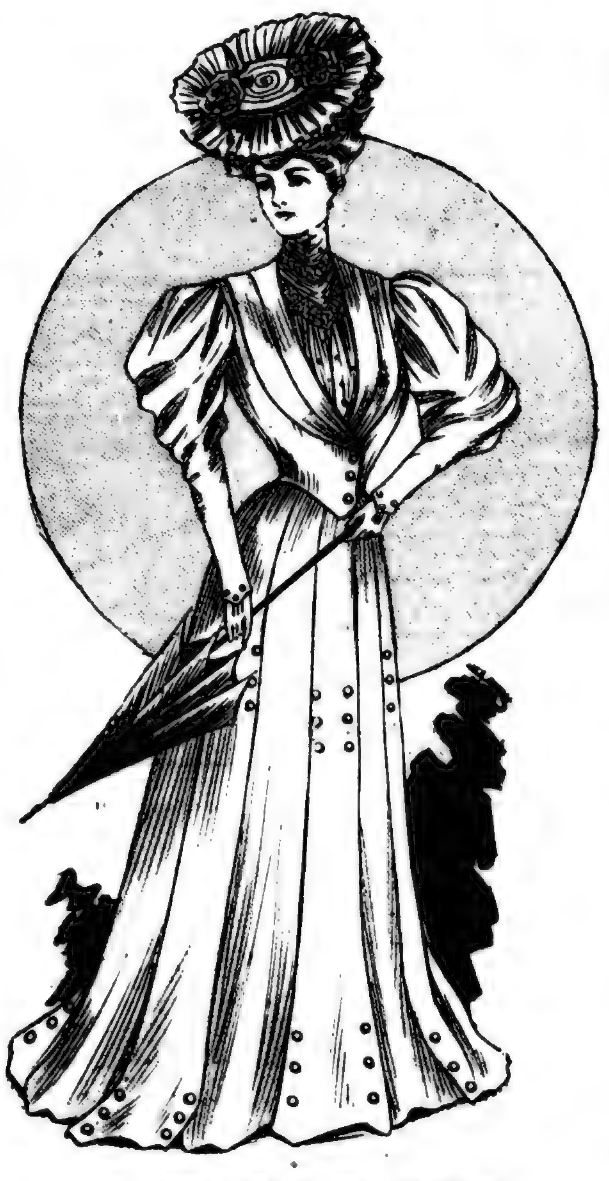
Dono.—(1) You must have either a long Newmarket coat or a bolero. The saque coat would not do. Everything is being made close-fitting; if there is a blouse front to a coat it is tucked well inside the belt. (2) To widen the light putty dress have an insertion of coarse lace down the front centre, laid over taffetas of the same shade. The bodice must be trimmed to match. (3) For the black blouse have a deep yoke of écru piece lace; send to Messrs. Peach, Lister Gate, 133, Nottingham. You must pay about 2s. 9d. a yard; on this you can work a design in very narrow gauze ribbon of the same tint.

West Indian.—(1) Have a waistcoat to your coatee made of white silk, with dark green buttons. On the cuffs and the shoulder-straps have some green stitchery—this will look very well. (2) Mauve straw is most fashionable, especially for turbans of moderate size. These generally have a high aigrette of osprey or ribbon. They need not be tilted. Frankly speaking, a much tilted hat, which sits so well on a French head, is apt to make the average Englishwoman look very vulgar.

COOKERY AND HOUSEHOLD MANAGEMENT.

Letters to be addressed to Mrs. Hope, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Prize Competitions.—To a constant reader like you, resident abroad, there can be but one answer with regard to the competitions. Send in your efforts by all means. They will be judged on their merits, that goes without saying, but I shall always remember that South Africa is not England, and that exigencies of post make them a little late. It is quite a different state of things when people are careless, you know—which you certainly are not. Many thanks for your good wishes both for Myra and my unworthy self. It is delightful to find Myra appreciated in the new colony, and I hope its circulation there will increase by leaps and bounds. You give no pseudonym, but I hope will identify yourself under the one I bestow upon you.—"Orange Nurse."



No. 5265. Smart Tailor Gown.

For Description see Pages 36 to 42.

Price of Paper Patterns, Skirt, 1s. 0½d.; Foundation Skirt or Bodice, each 6½d., post free, of Madame Myra, *10 and 11, Fetter Lane, E.C.*

A Book About Washing.—I think the nicest "small and inexpensive book" I know upon laundry work is "Laundry for School and Home Use," price one penny, to be had from the School of Cookery and Domestic Economy, Bath Street, Glasgow. I have learned much from it in my day, and I am sure you will learn from it also. The instructions are most clear and definite, and "begin from the very beginning," so, you see, you will have just what you ask for if you write for it.—Griselda.

Can Eiderdowns be Washed?—Yes, of course they can. Have plenty of tepid water—be sure it is tepid and not hot—with a good deal of ammonia in it, and dance the eiderdowns up and down in it till they are clean. Rinse in fresh ammoniated water, and hang out to dry. Shake them frequently during the drying process.—"Quiedown."

Chocolate Icing.—I expect your icing went wrong because you did not warm it. Try this way. Cook 2oz of vanilla chocolate (or plain chocolate, but if the latter add a few drops of vanilla essence) with 1 gill of water until it is perfectly smooth. Then stir into it 1lb of sifted icing sugar and 3 tablespoonfuls of warm water. Warm it up, do not let it boil, and pour it over the cake. There will be enough for a large cake. Be sure not to let it get hot, or it will be dull-looking very quickly. People usually either make chocolate icing too hot or too cold—equally fatal mistakes. Have it just warm, and you will be surprised at your own clever performance when the cake is finished.—Jane.

Letitia Hope.

EMPLOYMENTS FOR LADIES.

Letters to be addressed to Miss Winifred Jones, "Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

(*Continued from page* 31.)

Bodice Hand Wanted to Take a Share in a Business (E. W.).—I cannot undertake any correspondence unless stamps are forwarded. If you wish to write to my correspondent, enclose the letter in a blank stamped envelope, and I will forward it. I fear good "hands" are few and far between. At least, I find it difficult to hear of any for my correspondents; but I am inserting a notice for you, and we must await results.

Dressmaker at Southsea (E. R.).—I will certainly recommend you when I get an opportunity. I am pleased to hear that your customers prefer the designs in Myra to those in any other paper. From what you say you evidently understand the work thoroughly, and your charges are moderate. Why not insert an advertisement in a local paper, or have some cards printed, and get a local directory and send them round to all the likely people. If your work is good, once you get known you will have little difficulty, so now devote all your energies to getting known. I am putting in a notice for you.

Capable Dressmaking Assistant Wanted (Mrs. Du F.).—I am putting a notice in for you, but I fear there are not many assistants to be had nowadays. Please notice the only condition on which I send a private reply.

Dressmaker Wanted (J. K.).—I sent several addresses, and am indeed sorry to hear that the letter never reached you. If it should turn up, kindly let me know.

Dressmaking, &c. (Miss C.).—I think your prices are very reasonable, and I shall be pleased to recommend you when opportunity offers. I think if all dressmakers charged as reasonably they would rarely lack work. The testimonial you enclose I am keeping in case you wish it returned, when please send a stamped envelope for the purpose.

Letter to be Forwarded (E. H.).—I forwarded the letter to my correspondent, and trust it may have a successful result.

"A really reliable pattern like yours are is half the battle in making things."

"THE PERFECTION"

COMPLEXION TREATMENT. *By MISTRESS ANNE PAGE.*

We have been wont to imagine that the reason of the superb beauty of the complexion of women in London was the facility with which they have been able in the last few years to obtain regular **HYGIENIC TREATMENT**, which is true—and in LIVERPOOL (at 92, Bold St.), and in MANCHESTER (at 30, King St.), there are now engaged in full practice two gentlewomen, mother and daughter named alike, "**MARIE EARLE**," whose motto is "Perfection." Hospital trained, widely-travelled, and experienced in **THE BEST METHODS OF BEAUTY CULTURE**, in touch with many of the most eminent medical skin specialists of the day, their treatment of the complexion, the hair, the eyes, eyelids, the hands and figure, is rightly termed by those who have had opportunities of availing themselves of it "**THE PERFECTION OF TREATMENT**," while for the removing of superfluous hair, birthmarks, or any other blemishes of the skin, by means of the most skilful electrolysis, both are justly famed also. From Mrs. Earle's most interesting book, "**HOW TO REACH PERFECTION**" (price 1s., but given this month gratis to any of my readers who ask for it), one may glean a fair idea of her treatment, and of her preparations, which are **excellent**. "**THE PERFECTION FACE MASK**," and "**CHIN AND THROAT BAND**," to be worn at night, are perfectly amazing in their effect. I have seen women of fifty after giving them a thorough trial look twenty years younger; the effect of them is to restore lost contour, remove wrinkles, and to bring back the firmness and beauty of youth.

Address—Mrs. MARIE EARLE, 92, Bold Street, LIVERPOOL;
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How to Restore the Normal Colour to Grey Hair without using a Stain or Dye. How to Remove and Check Superfluous Hair, Cure Bald Patches, Loss of Hair, Scurf, Greasiness, &c. Kindly send me your name and address for terms and full particulars. **OTTO HORN, D.Sc.** (Specialist from the Berlin Skin Hospital), **43, Parkwood Road, Bournemouth.**

Highly recommended by Mistress Ann Page, &c.

The Toilet Editress of Myra's Journal says:—" r. Ritter's Specific is a sure yet perfectly harmless Remedy for that foe of Beauty—

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Have been universally admitted to be

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Dr. Davis's little book for MARRIED WOMEN (most invaluable) sent free on receipt of a stamped addressed envelope.

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Manufactured by H. MACK, Ulm o/D, Germany. Proprietor of the celebrated "PASTA MACK" SOAP, **10d.** per cake; **2/6** box of 3 cakes. "**PASTA MACK**" is sold by Chemists and Perfumers, in **2/6** and **1/-** boxes, or direct from the *Wholesale Depot, 32, Snow Hill, London, E.C.*

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Most effective Remedy. Post free. 2s. 9d. and 4s. 6d.

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Should possess a copy of our Book entitled "**THE WOMAN'S FRIEND AND MEDICAL ADVISER**" 170 pages (published at 2/6). Sent post free for **6 stamps.** It is acknowledged by thousands to be the best book ever written and contains useful information which every woman should know.

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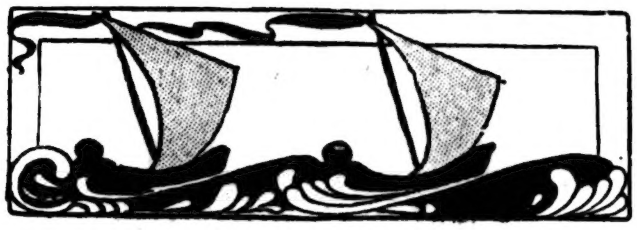

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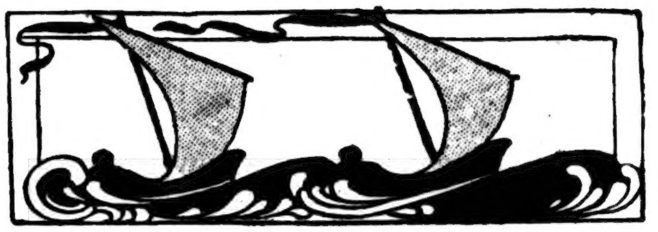

All Letters to be addressed to "Mistress Anne Page, Myra's Journal" Office, 10 and 11, Fetter Lane, E.C.

Emma.—To whiten your hands and improve your nails, rub into them every night some of the "Gants Gras Pomade," which Mr. Mason, 25, Bank Plain, Norwich, sends post free for 1s. 6d. You should always wear large old white gloves at night with holes perforated in the palms.

Coriola.—As you are no longer young, yet you are bound, for business reasons, to appear so (and I know how perfectly true this is, as well as how unfair), you cannot do better than get from Madame Cross (Dept. M.J., 70, Newman Street, Oxford Street, London, W.) the "Beauty Box," which she supplies to my readers for 5s. 6d. post free. This contains a 4s. 6d. box of the celebrated "Beauty Cream" which at once makes the face and neck look "young," a bottle of "Rose Bloom" for putting a little healthy and natural-looking colour into the cheeks and at the same time having the effect of making the eyes look larger and brighter (though you do not touch them), a Salve for the lips which keeps them soft and a good colour, a Pencil to darken the eyelashes and eyebrows, some "Beauty Powder" for use when required, and a nice puff. If you can go up to Madame Cross's for this, you will, if you ask for it, get a free lesson in the true art of "make-up," so that even in broad daylight you will defy detection, though you will look so nice. You can see Madame any day between the hours of 11 in the morning and 4 in the afternoon, but it is always best to write and say exactly when you can go.

Emma No. II.—A good exercise for reducing the hips and making the waist smaller is the following:—Stand up well and take a long breath, then throw your right foot forward as if you were going to take a very long step in a great hurry. Then stoop quickly, and try to touch the toes of that foot. Repeat twenty times; then throw your left foot forward, and repeat twenty times on that side. Do this exercise for a quarter of an hour every morning before you take your night-dress off, then have your bath, and after it give yourself brisk friction with the towel.

Rosaleen.—I am afraid it will take many sittings to remove the hair from your arms, as only about thirty can be removed, usually, at one sitting, and this costs 10s. 6d. You do not give me your address, but if you live near Liverpool, do go and have a talk with Mrs. Earle, at 92, Bold Street, in that city; or, if you are nearer to Manchester, go to 30, King Street, and tell Miss Marie Earle what your trouble is, and either of these clever and most sympathetic ladies may be able to quote you a reduced figure for the complete operation.

Lady Rowena.—The best way to learn the "Strapping Massage" which braces up the muscles, and tones the skin, keeps the outlines of face and neck young, and the complexion a beautiful colour, is to take a course of treatment at Mrs. Adair's, 90, New Bond Street, London, W., or from her able representative in her branch establishment, 83 Carleton House, High Street, Birmingham, to which so many of her Midland clients go now to save themselves the trouble and expense of coming up to London. Mrs. Adair has written a most interesting book called "How to Retain and Restore the Youthful Beauty of Face and Form," and this, with an illustrated supplement containing a dozen photographs showing the processes of the "Strapping Massage," she sends post free for 1s. 2d. But if you say you are a reader of Myra's Journal, and buy a 5s. 6d. bottle of that wonderful "Ganesh Eastern Muscle Oil," which so quickly fills up hollow places, and takes out wrinkles, she will give you the book free. Say I told you this.

Mercy.—Dr. Tibble's Vi-Cocoa (of which you can get a sample free by writing to Dr. Tibble's Vi-Cocoa, Ltd., 60, Bunhill Row, London, E.C., and saying you are a reader of Myra's Journal) is delicious, as well as most nourishing, and if you take this as a substitute for tea you will find that that pain in your back which now troubles you after each meal, and which is a sign of indigestion, will entirely leave you. For your breakfast have this cocoa, and a plate of porridge made with Plasmon Oats (this only takes four minutes to make, and does not require milk, because it makes such a creamy dish), and a soft-boiled egg with a slice of wholemeal bread crisply toasted. Give up ordinary soup at dinner, and in its place add a capsule of "Maggi'e Consommé" (boxes containing ten capsules cost 1s. 8d., from Cosenza and Co., 95, Wigmore Street, London, W.; and one of these makes three-quarters of a pint of good clear soup simply by the addition of that much boiling water), which is strengthening, and which aids digestion. Avoid potatoes and pastry, and do not eat the stalky parts of vegetables, nor much red meat. After dinner take one of "Bragg's Charcoal Lozenges," which you can get at any chemist's for 1s. a box. Instead of afternoon tea have a cup of "Vi-Cocoa," and the last thing at night have a cup of Bovril made with milk instead of water, until you get over the present habitual sleeplessness. If you carry out the above régime for a few weeks you will be a stronger and a happier woman.

Sorry Object.—Eczema often comes to torment women when they reach the age of forty-five, but if you will adopt the following treatment your skin will recover its clearness, while the terrible irritation will at once be allayed:—Give up all salted meats, pressed beef, boiled silver-side, ham, bacon, Finnon haddock, bloaters and bloater-paste, shrimps, lobsters, crabs, and things like these, and be sure not to add salt to any of your food. Take a course of "Clarke's Blood Mixture" (2s. 9d. at the chemist's) to purify your blood, and each night spread all over the affected skin some of the "Cream of Sulphur" (2s. 9d.), which is made by Mr. Mason, 25, Bank Plain, Norwich. Tap this gently but well into the skin with the soft part of your finger-tips. In the morning be sure not to wash the affected skin with water, but dip a bit of soft rag into a jar of the above Mr. Mason's "Cream of Cydonia" (2s. 9d.), and well cleanse with this, which you will find most refreshing. Dry off with a soft towel, and then powder with some of the "Prepared Fuller's Earth Powder," which the same Mr. Mason sells for 8d. a box. You can wipe off all surplus of this, and then you will be and look cool and nice.

Miss Pale Face.—You are evidently suffering from anæmia, and should take a course of Dr. Horn's Sanohemol Capsules" (2s. 6d. a box, from Dr. O. E. Horn, D.Sc., Parkwood Road, Bournemouth) without delay. They will cure the cause of the paleness, and give you a better appetite with improved digestion, and you will soon feel stronger.

Assistant.—To keep your hands nice and white, always after washing them, and before you wipe them, rub into them a few drops of "Beetham's Lait Larola," of which you can get a bottle for 1s. at any chemist's, or direct from the makers, M. Beetham and Son, Cheltenham, for the same price. It is a good plan to wash the hands with warm water at night, and then, after drying, to rub in some Larola and to sleep in old loose light kid gloves with holes cut in the palms.

Brownie.—Mrs. Earle, at 92, Bold Street, Liverpool, can entirely remove those moles for you, as well as the birth-mark that so distresses you. She is as kind as she is clever, and if you give her your full confidence you will never repent doing so.

Enquirer.—Certainly you can have a hair-dye in one liquid, and if you send 2s. 6d. to J. Brodie and Co., 41, Museum Street, London, W.C., for a bottle of their "No. 3, Light Brown Imperial Hair Dye," you will have one that is odourless and harmless, and that will make your "mouse-coloured hair" the pretty tint you desire to see it.

Surrey Reader.—The chalky water of your district is quite enough to account for the stickiness of your hair even after careful washing, and for the blackheads that are spoiling your complexion, and making your skin unhealthy. All that you use for toilet purposes should be softened with "Pasta Mack" (1s. for a box of tablets at any chemist's), and when you use soap it should be the "Pasta Mack Soap," which is sold for 10d. a cake, and is simply delicious to use.

Breezie.—To prevent flushing in that uncomfortable way try taking a teaspoonful of "Eno's Fruit Salt" in a glass of cold water immediately on rising two or three times a week. It is a very cooling drink, and helps to clear the blood.

Mink.—The greyness of your hair is very premature, and surely must be due to lack of tone in your nervous system, since there is no record of greyness in your family. Take a course of that excellent brain and nerve tonic, the "Coca Wine," which Mr. Mason, 25, Bank Plain, Norwich, sends post free for 3s. 9d. (this is a champagne-sized bottle, and you can have a half-bottle post free for 2s. 3d.), and you will find yourself stronger in every way. Then to as many partings as you can make on your head you should apply "Primrose Lotion for preventing increase of greyness and removing that which already exists," and this costs 2s. 6d. a bottle from the same Mr. Mason. You should shake up the bottle, pour out some of the lotion (which is non-greasy), dip a bit of flannel into this, and rub it well into a clear parting. Make another parting, and repeat, and continue to do this until you have gone all over your head.

Mrs. L. G.—You cannot do better than follow the advice given to "Mink."

Gertrude.—If you regularly use Icilma preparations your skin cannot be other than clear and fresh. Let me advise you to send 2d. to Icilma Co., Ltd. (Dept. 87), 142, Gray's Inn Road, London, W.C., with a request for a sample of the Cream and the Soap of this name and the book that tells what Icilma really is. I am sure you will be greatly interested, and pleased with the results when you have tried these samples. Of course, you must say that you are a reader of Myra's Journal.

A Teacher.—(1) You would be wise to have some of "Jeyes' Disinfectant" (in fluid or powder form) for use in those schoolrooms; it will make things ever so much pleasanter for you, and less risky. (2) To cure the tendency to over-stoutness harmlessly, and without restricting your diet, take "Dr. Ritter's Specific for the cure of Obesity." This is in the form of tiny tasteless capsules, and a box of them is sent post free for 2s. 6d., with valuable advice by Dr. O. E. Horn, D.Sc., Parkwood Road, Bournemouth. (3) When the waist and hips are too big it is an excellent exercise to lift each knee as high as you possibly can, right and left, one after the other, as fast as you can for as many times as you can without getting over-tired.

Yedda.—The best is "The Certain Cure for Constipation," in the form of tablets, pleasant to take, and these are sold for 3s. 6d. a box by the proprietor, Mme. Cross, Dept. M.J., 70, Newman Street, Oxford Street, London, W. I advise you to get a box of these and to take one tablet on alternate nights until a regular habit is established once more. To hide the present sallowness of your face, due to the constipation, rub a little of the same Madame Cross's "Beauty Cream" (4s. 6d. a bottle) into each feature separately after your morning bath. This is an immediate beautifier that is very beneficial to the skin.

Mumsie.—For a baby's bath "Woolley's Boval Cream Soap" (6d., at any chemist's) is as creamy and soothing a cleanser as you can have, and the best powder for the little one is "Woolley's Antiseptic Sanitary Rose Powder" in the white shade, which also costs 6d. Dust this well wherever one part of her skin touches another, as in her neck, arm-pits, &c., and then she will not chafe.

"I have used 'Myra' for nearly nine years and find it the best of all dressmaking journals."—M. M.

DRESSMAKERS.

The Name and Address of any Dressmaker will be inserted free in this column provided the advertiser furnishes us with a Coupon for each announcement *each month*, and she states under which column she wishes her name to appear. *Please write distinctly.*

DRESSMAKERS' COUPON.
MAY, 1905.

LATEST TIME FOR ADVERTISEMENTS 5th OF EACH MONTH.

DRESSMAKING AT LADIES' HOUSES—

Miss L. C. Andrews, 31, Conewood Street, Highbury, N.
Miss Anton, 54, Beresford Street, Camberwell, S.E.
Miss Baker, 4, Strode Road, Forest Gate, Essex.
Miss Bates, 31, Colchester Street, South Belgravia, S.W.
Miss Beard, 120, Alderbrook Road, Balham, S.W.
Miss Beard, 75, Lessingham Avenue, Upper Tooting, S.W.
Miss Beere, 23, St. George's Road, Notting Hill, W.
Miss A. Benbow, 481, Green Lanes, Small Heath, Birmingham.
Miss Bew, 42, Cowick Road, Upper Tooting, S.W.
Madame Canale, 13, Great St. Andrew's Street, Shaftesbury Avenue, W.
Miss Carey, 25, Clarendon Square, N.W.
Madame Carey, 40, New Kent Road, S.E.
Miss Carrall, 12, Upper Market Street, Hove.
Mrs. Chapman, 41, Paulton's Square, Chelsea.
The Misses Cook, Little West Street, Reigate, Surrey.
Miss Cooper, 5, Richmond Place, Lillie Bridge, S.W.
Miss Corbett, 47, Woodfield Road, Birmingham.
Miss Cotta, 232, Portnall Road, Maida Hill, W.
Miss Cove, 93, North Street, Edgware Road, W.
Miss Coward, 82, Camden Road, N.W.
Miss Foster, 10, Kilravock Street, Queen's Park, W.
Mademoiselle Gascoin, 113, Cambridge Road, Kilburn.
Mrs. Goddard, 95, Archel Road, West Kensington, W.
Miss Grahame, 1, Argyle Street, Argyle Square, W.C.
Mrs. Graham, 42, Ethruda Road, Hither Green, S.E.
Mrs. Harlow, 187, Saltram Terrace, West Kilburn.
Miss Harper, 72, Stanstead Road, Forest Hill, S.E.
Mrs. Haskell, 21, Walter Street, Hightown, Manchester.
Miss Hutley, East End, Paglesham, near Rochford, Essex.
The Misses Jones, 32, High Street, Menai Bridge.
Madame Laine, 172, Adrian Terrace, Redcliff Square, W.
Miss Last, 74, Sackville Road, Hove, Sussex.
Mrs. Laville, 3, Breck Place, Breck Road, Liverpool.
Miss Laybourn, 57, Eccleston Square Mews, Warwick St., Pimlico, S.W.
Mrs. A. Macauley, 9, Eustace Road, Fulham, S.W.
Mrs. J. E. Macklin, 4, Cromwell Road, Walthamstow, Essex.
Miss M. Mansell, 94, Woodland Road, Upper Norwood.
Miss R. Newton, 42, Rawlings Street, Cadogan Square, S.W.
Miss Payne, 67, Eccleston Road, West Ealing.
Miss Pearl, 16, Bruce Road, South Norwood.
Miss Rose, 85, Sussex Road, Seven Sisters Road, N.
Mrs. Roylance, 41, Tavistock Road, North Kensington, W.
Mrs. Sandwell, 429, Edgware Road, W.
Miss Saward, 78, Haverstock Hill, Hampstead, N.W.
Miss Simeon, 45, Westmoreland Road, Bayswater, W.
Miss Smith, 44, Thane Villas, Seven Sisters Road, Holloway, N.
Miss K. E. Sparkes, High Cottage, Denzil Road, Guildford.
Miss Summersell, 5, Palace Road, Upper Norwood, S.E.
Misses Vincent, 32, Queen's Road, Finsbury Park, N.
Miss Ward, 45, Westbourne Park Villas, W.
Miss Warren, Green Tye, Much Hadham, Herts.
Mrs. Wheeler, 13, St John's Road, Stamford Hill, N.
Miss C. Wild, 6, Frederich Crescent, North Brixton, London, S.W.
Miss E. Willson, 42, Seymour Place, Fulham Road, Kensington, S.W.

LADIES' OWN MATERIALS MADE UP—

Mdlle. A., 35, Quarrenden Street, Parson's Green, S.W.
Miss Ambler, 69, Porchester Terrace, Hyde Park, W.
Miss Anton, 54, Beresford Street, Camberwell, S.E.
Mrs. Ayres, 49, Thornhill Square, N.
Miss Bamford, 37, High Street, Eltham, Kent.
Beatrice, 16, Wellington Square, Sloane Square, S.W.
Mrs. Bennett, 190, North End Road, West Kensington.
Miss E. Bennett, 15, Wyndham Street, Marine Parade, Brighton.
Miss Bew, 42, Cowick Road, Upper Tooting, S.W.
Miss Blackman, Perrysfield Farm Cottage, Oxted, Surrey.
Mrs. Brand, 44, Sulina Road, Brixton Hill, S.W.
British Needlewomen's Assn., 122, Northumberland St., N'castle-on-Tyne.
Miss Bullivant, 21, Firth Park Avenue, Pitsmoor, Sheffield.
Misses A. and M. Burnett, 7, Windsor Road, Holloway, N.
Miss Buttle, 326, Moseley Road, Birmingham.
Miss Button, 18, Granville Terrace, Cricklewood Lane, N.W.
Madame Canale, 13, Great St. Andrew's Street, Shaftesbury Avenue, W.
Madame Carey, 40, New Kent Road, S.E.
Miss Chick, 45, Righton Road, Upper Clapton, N.E.
Bell Clare, 6, Cheyne Row, Chelsea, S.W.
Miss Clasper, 14, Broughton Road, South Shields.
Miss Clinch, 9, Barrow Hill Road, St. John's Wood, N.W.
Mrs. Coast, 282, Ladbroke Grove, North Kensington.
Madame René Coley, 66, Cambridge Street, Eccleston Square, S.W.
Miss L. Cornthwaite, 33, Victoria Street, Blackburn.
Miss Darby, 8, Leamington Villa, Manor Park, Lee, S.E.
Miss Day, 55, Mossbury Road, Lavender Hill, Clapham Junction, S.W.
Mrs. F. Easton, 12, High Street, Newport Pagnell.
Miss Edwards, 256, Liverpool Road, Islington, N.
Miss G. Ellis, 22, Ritherdon Parade, Balham, S.W.
Mrs. Ellis, Jaysland, St. Clere, near Liskeard, Cornwall.
Miss Ellison, 9, Claribel Road, Burton Road, Brixton, S.W.
Mrs. England, 440, Edgware Road, W.
Mrs. Fenwick. 64. Granville Street. Boston.
Miss S. Foy, 2, Sunnyhill Road, Streatham.
Madame Goodwin, 96, Oxford Road, Lowestoft.
Miss Lydia Hastings, 5, Beethoven Street, Kilburn Lane, Kilburn.
Madame Hilder, 110, Godolphin Road, Uxbridge Road, W.
Miss E. A. Holmes, 39, Effingham Road, St. Andrew's Park, Bristol.
Mrs. L. E. Howell, 314, Moseley Road, Birmingham.
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Miss Isaacs, 38, Pollokshaws Road, Glasgow.
Mrs. James, 24, Jervis Road, Lillie Road, Fulham.
Miss Jarrett, 4, Whitehouse Road, West Croydon.
Mdlle. Jeanne, 77, Claverton Street, S.W.
Mrs. E. Kenny, 8, Lower Kevin Street, Dublin.
Miss Last, 74, Sackville Road, Hove. Sussex.
Madame Léonié, 26, Grafton Road, Mutley, Plymouth.
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Miss M. Manson, 94, Woodland Road, Upper Norwood, S.E.
Mrs. F. C. Monk, 81, Loder Road, Preston, Brighton.
Madame Emilée Montandon, 1, Devonshire Road, N.
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Miss Pooley, 105, Holmesdale Road, Reigate.
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Mrs. Roebuck and Miss Berge, 98A, Holland Park Avenue, W.
Madame St. John, 147, Willesden Lane, N.W.
Miss A. M. Seaman, 7, Ayresmore Street, Linthorpe Road, Middlesbrough.
Mrs. Sewell, 31, Richmond Grove East, Longsight, Manchester.
Miss Clara Siffleet, The Lilacs, Tongdean Lane, Withdean, Brighton.
Miss Sims, 14, Rathcoole Gardens, Hornsey, N.
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Miss Sutch, 4, New Quebec Street, Portman Square, W.
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Misses Walker and Melham, 91, Warwick Road, Maida Vale, W.
Miss Walton, 215, Ebury Street, Belgravia, London, S.W.
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Miss E. Wells, 36, Gore Road, South Hackney, London, N.E.
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Mrs. White, 68, Albion Grove, Hemingford Road, Barnsbury, N.
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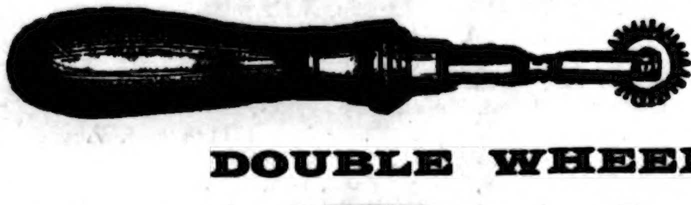

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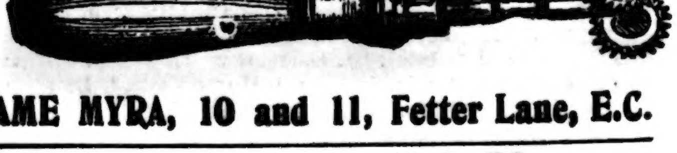

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